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THE
ECCLESIOLOGIST

(NEW SERIES VOLUME XIV)

“ Surge igitur et fac et erit Dominus tecum ”

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THE
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“ Surge igitur et fac: et erit Dominus tecum.”

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(NEW SERIES, NO. LXXVI.)

DANIEL'S THESAURUS HYMNOLOGICUS.

Thesaurus Hymnologicus: sive Hymnorum Canticorum Sequentiarum circa annum MD. usitatarum collectio amplissima. Carmina collegit, apparatu critico curavit, veterum interpretum notas selectas suasque adjecit H. A. DANIEL, Philos. D. &c. Lipsiæ. Sumptibus J. T. Löschke, 1855. Oxonii: J. H. Parker. Parisiis: Frid. Klincksieck. Romæ: Jos. Spithoever.

THE publication of the first volume of Dr. Daniel's *Thesaurus Hymnologicus*, in 1841, may be considered an epoch in the history of Hymnology. It opened to the Liturgical scholar a storehouse of hymns, hitherto not procurable without great trouble and heavy expense; it not only rendered them accessible, but gave them in a critical form,—collated various editions, brought forward parallel passages, and may almost be said to have originated the science. The second volume, which appeared in 1844, and which contained the Sequences, shows, we think, a marked improvement, no less in depth of learning than in accuracy of taste; and this at a time when hymnological research was almost entirely unknown. Taken off by the composition of his *Codex Liturgicus*, Dr. Daniel seemed to have deserted the field in which he had won his earliest laurels.

In the meantime fellow labourers had sprung up both in England and in Germany. In the latter country, Schuch, Kehlrein, and Frantz employed themselves in editing or describing,—Simrock, Pachtler, Königsfeld, Schlosser, and Kauffer in translating—the ancient hymns. At length (1853–1855) came forth the work of Mone's, to which we have already more than once called the reader's attention.

All this time Dr. Daniel had been enlarging his collection, and pursuing his researches; and we now have the result in a fourth volume, (the *third* contained the Greek and Syriac hymns,) which is an appendix to the first. Much, indeed, has been done by way of addition to it. In the first place, the commencing stanzas only of many of the hymns

were given in the original publication: "quæ quidem res," says the author, "multorum judiciis minus commoda videbatur." These are all supplied. Next, a considerable number of additional hymns, many from Mone, many from Mr. Neale's "*Hymni Ecclesiæ*," are added. A large body of notes, selected and original, are appended; and the whole is arranged in true chronological order. In the first volume the conventional arrangement was adopted; that, for example, which attributed such a hymn as the *Optatus votis omnium* to S. Ambrose, or the *Veni Creator Spiritus* to Charlemagne. This was made the subject of an exceedingly unjust attack by Mone, as if Dr. Daniel had given what he believed to be the chronological arrangement,—notwithstanding an express disclaimer of any such intention. Our author thus speaks of Mone; and the estimate is, on the whole, much the same as that which we ourselves gave in a late number of the *Ecclesiologist*:

"Itaque, etsi aperte fateor me non semper consentire cum eis sententiis quæ Monio in scripturâ codicum examinandâ et hymnis explicandis principes sunt, eâ diversitate non attenuatur gratus animi mei affectus erga insignem virum, cui tam multa nova et gravia debemus, quî multa carmina scitu dignissima primus edidit, aliorum criticis studiis vere prima fundamenta fecit, rebus plurimis et gravissimis lumen attulit. . . . Tanto ægrius tuli—celare id nolo—quod opus Monii ubique tam acre acerbitalis virus evomet, ut cum eruditorum hominum velitationibus vel decertationibus (quarum jura et ipse mihi reservo) conciliari nequeat."

To this, however, we might add a remark, which Mone's *third* volume renders more strikingly true than the others, as to the general infelicity of that editor's conjectural restorations.¹

We will now make a few remarks as they have occurred to us during the perusal of this interesting volume.

P. 40.—The hymn *Æterna cæli gloria*, (it is in the Salisbury books, and in the Hymnal Noted,) is certainly ABCdarian. It goes on regularly, except that there are two C's, till the third stanza, which runs thus: "*Ortus refulget Lucifer, Sparsamque luceam nuntiat; Cadit caligo,*" &c. Correct, with Mone, *Hortus, Ipsam, Kadit*; and in the last stanza, "*Secunda spes congaudeat, Qua major exstat charitas,*" *Tunc* major, which a Stuttgart Breviary gives, is manifestly right. Yet Daniel rather controverts this, though he says, "*Tamen carmen ABCdarium esse potest.*"

P. 47.—*Altissimi Verbum Patris* is also ABCdarian; though no hint is given to that effect by the Editor. The 11th line is to be read *Kalestis* ut nostris tua: the 17th, which ought to begin with Q, is

¹ As we were writing these lines, our eye fell on a remarkable example of this infelicity. In a hymn on S. Gregory (III. No. 955) we have this stanza:

Qui hodie ab omnium
Purum Gregorium crimine,
Eductum carnis caveâ
Locasti super æthera.

Mone simply observes that *omnium* is neither rhyme nor sense, and that *hominum* would not be any better. Certainly not; but the true reading is clear enough—*Qui hodie, ab omine*, Purum, &c. The poet would say that S. Gregory was truly so named: and by his watchfulness kept himself free from sin.

Nullus quietem corporis : correct (for it is not a metrical hymn) *Quietem nullus corporis* : and the doxology must stand thus :

Vocibus, simul cordibus,
Christo (l. *Xristo*), Patri, Spiritui,
Hymnum (l. *Ymnum*) sonantes in choro
Melo (l. *Zelo*) canamus affatim.

P. 58.—The hymn *A solis ortus cardine*, (not that of Sedulius, but that of which the next stanza now generally stands, *Gaudete quicquid gentium*,) has been thought to be one of the most remarkable fragments of ancient hymnology, as certainly it is one of the most puzzling. As given by Thomasius, it consists of fourteen stanzas; the five first strictly metrical, the others unconfined by metre. It might be said that the last nine are an addition. But the whole hymn has a strong tendency to be ABCdarian; and, if so, this is impossible. Our own opinion agrees very closely with that of Dr. Daniel. The first stanza, *A solis ortus cardine*, is taken from the Paschal hymn of Sedulius. The two next, *Gaudete quicquid gentium*, and *Laudate vestrum principem*, are the concluding stanzas of the 12th of the Cathemerinôn of Prudentius. Then we come to the magnificent and world-famous stanzas :

Fit porta Christi pervia
Referta plena gratiâ :
Transitque Rex,—et permanet
Clausula, ut fuit, per sæcula.

Genus superni numinis
Processit aulâ Virginis,
Sponsus, Redemptor, Conditor,
Sux Gigas Ecclesiæ.

Honor Matris et gaudium,
Immensa spes credentium,
Per atra mortis poenula
Resolvit nostra crimina.

Now, it is needless to observe that the two first of these breathe the very spirit of S. Ambrose, to whom, indeed, they have often been attributed,—and, together with the third, as a whole composition. The third, as it stands, cannot be his, because of the first and fourth lines; and the sequence of F G H, if it be original, shows that the composition cannot be entire. But observe—1. That the word *genus* is very strangely used, and that *Verbum* would be far more Ambrosian: indeed it is scarcely possible that, in a hymn on the Nativity, he should not have introduced it. 2. That (as it is so very easy to read *Nobis resolvit crimina*) the unmetrical portion of the third verse occurs in the place where the acrostic comes; and that *Honor Matris* seems not particularly well connected with the rest of the sentence. And we shall probably conclude that our poet, in laying hands on this hymn of S. Ambrose, altered *verbum* into *genus*, and some expression, such, *e. g.*, as *Matris corona*, perhaps still recoverable by earlier MSS., into *Honor Matris*.—These last remarks we offer for Dr. Daniel's consideration, with whom we cordially agree in his arrangement of the rest. Thus :

1. *A solis ortus cardine*—from Sedulius.
- 2, 3, 4. Wanting.
5.

3	Gaudete quicquid gentium	(From Prudentius, but to be transposed as in the side figures.)
2	Judæa, Roma, et Grecia,	
1	Egypte, Thrax, Persa, Scythia,	
4	Rex unus omnes possidet.	
6. Fit porta Christi prævia
7. Genus superni numinis,
8. Honor Matris et gaudium. } (Altered from S. Ambrose.)
9.

4	Laudate vestrum principem,	(From Prudentius, but to be arranged as in the margin.)
3	Omnes beati et perdit:	
2	Ubi imbecilli et mortui	
1	Jam nemo posthac mortuus.	
10. Wanting.
11. Lapis de monte veniens
12. Mirabilis conceptio.
13.

4	Exultet omnis anima	(To be arranged as in the margin.)
1	Nunc Redemptorem gentium	
2	Mundi venisse Dominum	
3	Redimere quos condidit.	
14. Creator cuncti generis } (Transpose these lines.)
Orbis quem totus non capit, &c.
15. Qui, Verbum caro factus est } (Trauspose.)
Præconio angelico.
16. Quem Pater ante tempora.
17. Rorem dederunt ætherâ.
18. Wanting.
19. Tollens euneta facinora.
- The rest Wanting.

P. 61.—*Agni genitor Domine*. This hymn also is ABCdarian, though Dr. Daniel does not notice it. Perhaps the second line, *Verbum natum de Virgine*, prevented his observing it. But this is the composition of a Spanish poet, who no doubt wrote it *Berbum*. Every one knows how frequently, in ancient inscriptions, the *b* and *v* are interchanged; just as now, in some parts of Portugal, they say indifferently, *Vinho bom*, or *Binho vom*: and *bivora* or *vibora* (a viper.) We must read the 8th line, *Had* precem nostram aspice; the 10th, *Kaptivos* repræsentare; and the 17th, Rector ô mundi Domine. The 20th, which ought to begin with *U*, now stands, *Ab inimicis redime*. We may perhaps read, *Ut inimicis redimas*. The last verse is corrupt: Christus Dominus vigilet, Fidesque nostra germinet, Zabuli discedat munimen, Nec valeat subripere. We may perhaps read:

Videsque nostra germinet
Xristus Dominus vigilet:
Ydri discedat munimen,
Zabulus nequeat subripere.

Hydrus is frequently used for Satan in mediæval hymns; and the first letter being dropped, it takes its place in that grand acrostic hymn, *Apparebit repentina*. Thus:

Ydri fraudes ergo cave, infirmantes subleva,
Zonâ clarâ castitatis lumbos nunc præcingere.

We may remark, by the way, that *munimen* can hardly be right; not so much on account of the frightful rhythm, but because the word seems to convey no particular sense. The hymn rhymes in *e*; and we might perhaps read *municeps*,—in mediæval language, *a soldier of fortune*: hence not inappositely applied to the wandering hosts of evil spirits.

P. 151.—*A patre Unigenitus*. In this ABCdarian hymn of the 11th century, there is a remarkable expression, where neither Mone nor Daniel seem to have hit on the true reading. The fifth stanza runs thus:

Quem jam venisse novimus,
Redire item credimus,
Sceptroque tuo inclyto
Tuum defende populum.

So Daniel prints it (T. H. iv. 151); so Mone (C. i. 79.) But in Thomasius (359), in Stevenson's Latin Hymns (p. 53), in Mr. Chambers's edition of the Sarum Hours, as well as generally in the Sarum, and in the Aberdeen, Breviaries, we have the two last lines:

Tu sceptrum tuum inclytum
Tuo defende clypeo.

This indeed is not right, because the acrostic will not suffer it; but by the slight alteration of *Sceptrum tu tuum inclytum*, we get the genuine reading. *Sceptrum*, or rather *septrum*, from *sepio*, is not God's *sceptre*, but His *fold*. Some corrector, finding no sense in the prayer that His sceptre might be defended by His shield, altered the text as it is now generally given. We will add that the substitution of *sc* for *s* occurs in the Aberdeen Hymn at Lauds on S. Ninian's Day: *Choris sceptrus angelicis*.—We have here an example of the superior accuracy of our Sarum readings to those of most continental books.

P. 245.—*Collaudemus Magdalenæ*. It had been worth while to notice the curious bearing which a line of this beautiful hymn has on the controversy, lately mooted as well in Germany as among ourselves, whether the song of the nightingale were joyous or melancholy. The mediæval idea was certainly the former; and it may be doubted whether the latter, stoutly resisted by such men as Burke and Coleridge, be anything more than a revived Pagan association. In the present instance, for example, we have—

Collaudemus Magdalenæ lacrymas et gaudium,
Sonent voces laude plenæ de concentu cordium,
Ut concordat Philomenæ turturis suspirium:

where the joy of S. Mary is expressed by the voice of the nightingale, as her sorrow by that of the turtle dove. Thus, also, in a poem on the subject of this bird by S. Fulbert of Chartres, we read that she is

Gloriosa valde facta veris præ lætitiâ.

P. 358.—*Grates tibi Jesu novas*. This hymn Daniel very properly revindicates to S. Ambrose; Mone having asserted it to be the composition of some Humanist of the 16th century, "*der in Sprache, Metrick, und Behandlung die Klassiker nachahmte*." But the whole of this composition, on the invention of SS. Gervasius and Protasius, is so

thoroughly Ambrosian, that there must be some very strong reason before it can be judged away from him. There is one instance of an unmetrical line (which, by the way, would tell as strongly against the "Humanist" as against S. Ambrose), *Tactu et umbra corporis*. But nothing is easier than to read, *Et tactu*. Mone also makes a difficulty in these lines :

Vetusta sæcla vidimus
Jactata semicinctia.

He joins *sæcla* with *semicinctia*, and then calls it "*ein verkünstelter Ausdruck*." But as Daniel very truly says, "*Et profecto sæcla semicinctia non solum male artificiosa forent, sed simpliciter male sana. At quis tandem futurus est alter, cui in mentem veniat illa duo verba conjungere?*" We must put a colon after *vidimus*, and the sense is clear:—"We have seen primitive ages returning : we have seen a miracle great as those when the sick were cured with handkerchiefs or aprons taken from the body of Paul." (Acts xix. 11, 12. *Ita ut etiam super languidos deferrentur a corpore Pauli sudaria et semicinctia, &c.*) Of internal evidence there is surely enough. The two lines

Severus est nomen viro
Usus minister publici,

are S. Ambrose all over. The very stress laid on the newness of the gift, *Grates tibi Jesu novas, Novi* repertor muneris, would scarcely have occurred to a classicist ; and a native of Milan would never have made its great saint say,—

Nequimus esse Martyres,
Sed repperimus Martyres.

The external evidence is not as yet conclusive. Thomasius printed the hymn, but does not say from what MS. The oldest which Mone has seen exists in the Ambrosian Library at Milan, of the 15th century. Could one be found of the 14th, it would settle the question. The Bollandists (June iii. 842) entertain no doubt of the authenticity of this hymn.

We must now say a word on the famous Irish composition, the *Hymnus Loricæ*. It was published by Mone from a Darmstadt MS. of the 8th century ; he mentions also a Vienna MS. of the 15th. At the end is this colophon ; *Explicit hymnus, quem Lathacan Scotigena fecit*. It is a commendation by the poet of all the members and minutest parts of his body to the care of God and good angels ; so that Denis, in his catalogue of the Vienna MSS., says not untruly, "*Hymnus sat mendose scriptus, rudis et superstitiosus, quo quis omnes vel minimas corporis sui partes Deo protegendas prorsus ἀνατομικῶς enumerat ; ubi ad membrorum censum dilabitur, Plautinum te cocom audire credas.*"—The Vienna MS. was collated for Daniel. The ninth stanza of this hymn was a perfect crux to Mone, who fairly confesses his inability to explain a word of it. We will first give it and the preceding one ;

Mei gybræ pernas omnes libera,
Tuta pelta protegente singula,
Ut non tetri dæmones in latera,
Mea librent ut¹ solent, jacula.

¹ We must read *uti*, to preserve the metre.

*Gigram, cepphalc, cum jaris et conas,
 Patam, liganam, sennas atque¹ michinas,
 Chaladum, charassum, madianum, tatias
 Batma, exugiam, atque binas edumas.*

Daniel, after an attempt to correct this monstrous jargon into an enumeration of various diseases, bethought himself that these might be Celtic words, corrupted by ignorant transcribers. Unacquainted with that language himself, he applied to the Celtic scholar, Henry Leo, whose answer he gives. The interpretation which is proposed by him here follows; and if we have any Celtic scholars among our readers, we should be glad to have their opinion of its plausibility. We need not say that we are profoundly ignorant on the subject.

After the poet has implored the protection of God and His Saints, he proceeds to say: Deliver all the goods or possessions (*pernas*) of my person (*gybræ*)—i. e., that belong to me; and in the next stanza thus sums them up:

The flat land, the horses, the well-made dogs,
 The gentle cows, the older and the little swine,
 The shepherds, also the sheep, the meadow land,
 The diligent bees, and the shrill fowls.

This certainly may be said to make some sort of sense; but we are hardly disposed to add with Daniel, “*Et sane optimus apparet carminis ordo et οἰκονομία.*”

We now take our leave of Dr. Daniel, expressing our deep sense of the obligation which hymnology owes to his labours, and an earnest hope that his fifth volume, the Appendix to the Sequences, will soon make its appearance. May we not trust that he will then turn his attention to—what is at present an entirely neglected field—the antiphons, verses, and responses of mediæval times?

HOPKINS AND RIMBAULT ON THE ORGAN.

The Organ, its History and Construction: a comprehensive Treatise on the Structure and capabilities of the Organ, with Specifications and suggestive Details for Instruments of all Sizes, intended as a Handbook for the Organist and the Amateur. By EDWARD J. HOPKINS, Organist of the Temple Church. *Preceded by an entirely new History of the Organ, Memoirs of the most eminent Builders of the seventeenth and eighteenth centuries, and other matters of research in connection with the subject.* By EDWARD F. RIMBAULT, LL.D., Member of the Royal Academy of Music in Stockholm, &c. London: R. Cocks and Co. 1855. 26 + 112 + 600 pages, royal 8vo. .

THIS is a work which we should have felt bound to notice, as being professedly the most complete treatise in the English language on a subject with which almost all church builders and restorers are con-

¹ *Et*, for the sake of the metre.

cerned, even if we had not been as it were challenged to do so by the following paragraph in Dr. Rimbault's preface :

"The section on the 'Ancient Position of the Organ' is interesting at the present time, when architects are anxiously looking for precedents. I have carefully noted all the authorities upon the point, especially in this country; which, added to Mr. Hopkins's able chapter on the 'Situation of the Organ,' will, it is to be hoped, be found of some practical utility. The rescue of this noble instrument from the 'holes and corners' to which modern ecclesiologists have oftentimes assigned it, is part of our creed."

To write the History of the Organ was a task well suited to Dr. Rimbault's talents, and he has exhibited a great deal of research in tracing the progress of the instrument from its infantine state to its present maturity.

Mr. Hopkins's share of the work is much the largest, and consists of nine divisions of various lengths, the headings of which are :

"1. The exterior of the organ. 2. The wind-collecting portion. 3. The wind-distributing portions. 4. The mechanism. 5. The sound-producing portions. 6. The temperament, tuning, and pitch of the organ. 7. On the correct use of the stops. 8. The cause of many of the faults which arise in an organ, together with their remedies. 9. Suggestions for the consideration of those who have to superintend the construction and erection of an organ."

An Appendix contains descriptions of 300 existing organs, of which rather more than one half are in Great Britain and Ireland.

We will take the opportunity which the review of this work affords of stating the conclusions on several questions respecting organs to which our experience up to the present time has led us. In doing so we cannot keep exactly to the order in which those subjects are treated of by Mr. Hopkins.

The first question is, under what circumstances an organ is desirable in a church or chapel. There are many excellent compositions, by both English and foreign masters, designed for voices without accompaniment; and when these are sung by a choir of skilful singers, the addition of an accompaniment would rather injure than improve the effect. But it is only when these circumstances are combined that an organ can be advantageously dispensed with. If the choir be partly composed of inferior voices, or if the congregation are to join in the singing, or if it be desired that music not written for voices only should be sung, it is necessary, or at least expedient, to have an organ, under which term, however, an harmonium may be understood, in the case of small rural churches.

We have always advocated the cause of the congregation joining in every part of the musical service except the anthem, because we see no hope of infusing into our people a delight in the public and frequent worship of God, if we neglect these means. From the above premises it follows that, as a general rule, there should be an organ in parochial churches. Cathedrals of course must have organs. College and other private chapels are the most suitable places for the cultivation of unaccompanied harmony.

The next question for ecclesiologists is *the situation of the organ*. We will begin with a glance at the precedents which Dr. Rimbault has collected. He states that,

“In the mediæval ages, this instrument was placed on one side of the choir; a position which seems to have been almost universal throughout Europe. Gervase, the monk of Canterbury, whose curious account of the burning of that cathedral, in 1174, has descended to our times, informs us, that the organ stood upon the vault of the south transept.”

It is fortunate that the author has quoted, in a preceding page, the passage of Gervase here referred to. “*Organa quæ supra fornicem in australi cruce;*” which we translate, “the organ which [stood] on [or over] a vault in the south transept.” But to continue,

“After the re-building of the cathedral, the instrument was placed upon a large corbel of stone, over the arch of S. Michael’s Chapel in the same transept. In Dart’s view, the organ is shown on the north side of the choir, between the pillars three and four; where it still remained in the time of Dr. Burney.”

Dr. Rimbault proceeds to give seven instances of English cathedral organs formerly standing on the north side of the choir, with one (Rochester) of its standing in the north transept; and he adds,

“Previously to the year 1550, the ‘great organ’ of the cathedral of Worcester stood at the side of the choir; and such undoubtedly was the situation of the other cathedral organs, of which the writer’s industry has not succeeded in finding a record.

“The practice of placing the organ at one side of the choir existed also in our college chapels.”

Here follow several instances.

“As regards parish churches, the common situation for the organ, both before and after the Reformation, was in the chancel.”

A little further on, we read,

“From the instances we have quoted, it will be seen that, in England, the present usual position of the organ over the choir screen does not appear to have been *general* till the Restoration.

“On the continent, the large organs are invariably placed in ‘lofts;’ some at the west end, some over the doors, and very often against one of the piers. We particularize *large* organs, because it is a rare thing to find a church on the continent, of any pretensions, without its two, three, four, and sometimes *six* organs.”

Mr. Hopkins, as might be expected, treats the question acoustically; except that he gives some instances of organs being erected 300 years ago and more at the west end of continental churches. This position, or over the choir screen in cathedrals, he considers as best economizing the sound of the instrument, but he is not insensible to the objections which lie against these positions. Several instances are given of continental west-end organs being divided, so as not to block up the west window. Further on he remarks,

"In recent times, the west end of a parish church, as the position for the organ, has been strongly objected to, particularly where there is a choir; and there is no doubt that a much better musical effect results from the choir and organ being near to each other, as a more united effect is produced in a concert-room by the band and singers being together.

"Next to the west end, the best place for the organ, as indicated by the laws regarding the propagation of sound, will be some elevated position, having space above, and both sides free. These conditions point to the *side* of the church; and in every instance, where all or most of them have been complied with, a very good effect has resulted.

"The organ in the new church of S. Mary Magdalene, S. Pancras, built by Gray and Davison, may be cited as a successful example of an instrument so placed. It is supported on stone brackets, about eight feet above the ground, has good head room, is entirely free at one side, and has a reflector immediately behind, in the south wall of the aisle.

"In some instances, where sufficient room could not conveniently be found in the church itself for the organ, a recess or organ-chamber has been built out from one of the sides for its reception. One old example of such an organ-chamber exists in the chapel of Christ's College, Cambridge. The tone of an organ so placed is much weakened in consequence, as it cannot begin to spread and disperse till it has passed through and over the front of the case. The natural disadvantages of such a situation, however, can be considerably modified by making the chamber of ample dimensions, by lining it with wooden boards, and by furnishing it with a hollow wooden flooring. It is also of the highest consequence that there should be plenty of space between the top of the case and the turn of the arch; otherwise there will be no possible means of egress for the tone, which will then be smothered. All these precautions were taken in constructing the organ-chamber at the Temple Church, the flooring of which is 8 feet above the level of that of the church; the great organ sound-board being 8 feet 9 inches above the chamber-flooring, and therefore 16 feet 9 inches above the ground; and there is also a clear height of nearly 13 feet between the spring of the gables of the case and the roof of the chamber."

"At Lübeck, the 'little' organ in S. Mary's church—which, by the way, has upwards of thirty stops, including ten on the pedal—partly projects from the east wall of the south transept, and partly stands in a recess in that wall. The choir organ, containing ten ranks of mixture, stands in front; and the effect of the instrument is altogether most admirable. The treatment of the position, so as to give to a moderately deep organ only a shallow projection into the church, is both ingenious and successful. Neither the view of the building on the one hand, nor the tone of the instrument on the other, is destroyed. This organ is said to be about two hundred years old.

"A most unfavourable plan, for the tone of an organ, is that of putting the instrument in a recess, and placing the front pipes so as to form an ornamental filling up of the arch. With walls on three sides, and a tier of large pipes entirely occupying the fourth, the tone can only force its way through the interstices between the pipes, as water escapes through the fissures in a flood-gate. The contrivance is, in fact, more calculated to keep the tone back, than to let it out. . . .

"But the worst possible arrangement is that of putting the *organist*, as well as the organ, into a chamber at the side; filling up the arch, as before, with pipes, which form an ornamental wall between the player and the congregation. . . .

"It has been a frequent custom during the last few years to place the organ either at the east end of one of the aisles, or in an organ chapel on one side of the chancel. These arrangements are far preferable to the one last noticed. In such a situation it is necessary (1) that the ground should

be of wood, and hollow; (2) that the sound-boards should be kept as high as possible; (3) that there should be a good amount of clear space over the organ; and (4) that as much ground space as possible should be allowed for the organ.

"The wooden floor increases the resonance; concerning which all has been already said that is necessary. The elevation of the sound-boards to a satisfactory height causes the mouths¹ of the pipes to range above the heads of the congregation, whereby their tone is more likely to travel before it becomes absorbed, instead of being absorbed before it travels. It may easily be surmised how comparatively dull and muffled a Clergyman's voice would sound, were he to stand only on the same level as the congregation: and the tone of an organ that has its sound-boards kept low, will have a decided tendency towards the same fault. If the mouths of the pipes, generally, can be kept as much above the level of the vocal choir, as those of the choir are above the level of the congregation, it will be so much the better both for singers and organ."

"If the organ be placed in a chancel chapel, there should be an arch—the more lofty, the better—opening into the aisle,² as well as one towards the chancel. The importance of this arrangement is explained by the first fact mentioned at the commencement of this chapter, regarding the propagation of sound; and its object is to allow the tone of the organ to pass down the aisle, as well as across the chancel. When there is no second arch, the whole strength of the organ-tone is directed towards the vocal choir in the chancel, which is then more liable to be overpowered by it, at the same time that the congregation will scarcely experience any support from it. If there be two arches, and they are simply separated by a column, or a pier, this will be more favourable to the egress of the tone than an angle, formed by the junction of two walls, and having a hollow angle inside; which latter is apt to catch and throw some of the tone back, while the former would allow it to pass round and proceed onwards, diagonally, into and across the nave of the church.

"As much free space as possible should also be left near to the organ. This enables the tone to get fairly from the instrument before it begins to be absorbed by the dresses of the congregation. . . ."

"Another, and more rare arrangement is that of dividing the organ, and placing a portion of it on each side the chancel, where there is room, as at S. Margaret's, Leicester. (See Mr. Sparks' pamphlet on 'choirs and organs,' p. 19, where this arrangement is illustrated with a wood-cut.) This plan is in every respect a most excellent one. It is scarcely, if at all, inferior, even in a musical point of view, to that of a divided west-end organ; while, under its working, the organ is accommodated, without being sacrificed, to other arrangements that are now considered essential in most churches. . . . Such a distribution of the organ might lead to a new use of the instrument, of an antiphonal character; of the advantage of which, however, we have at present had no practical experience in this country, although it would perhaps prove a source of many very fine and legitimate effects. The two parts could ordinarily respond to each other, after the manner of the separate sides of the choir; and be united, by means of couplers, when the entire choir joined in bursts of joyful exultation. Many continental churches are furnished with divided organs in the choir, or with two separate and distinct organs; the effect of which, when used as above, is said to be singularly fine. Then, with regard to the construction of such an organ, as the two parts

¹ The *mouth* of an organ pipe is "an oblong opening at the junction of the body with the foot of the pipe."

² On this point we may remark that Mr. Hopkins differs from Sir Henry Dryden, with whom he generally agrees, as far as the situation of the organ is concerned. See the *Ecclesiologist*, vol. xv. p. 100.

would stand *sideways*, and therefore would be seen only in *profile* from the church, their projection would be lessened, if room for greater breadth be allowed, whereby the view from west to east would be less interfered with. For the interior arrangements, the Abbé Vogler's system of pipe arrangement might be advantageously employed, as being admirably calculated to facilitate the progress of the tone through the side of the case toward the church.

"Respecting the relative position of the choir and organ in a church, concerning which a few words may here be said; it may be accepted as a good general rule, that if the organ is to be in a line with the choir, [i.e. behind either side of it,] it should not be on a level with it; and if it is to be on a level with the choir, it should not be in a line with it"

As to recent arrangements in cathedrals and minsters, Mr. Hopkins speaks well of those at Ely and Westminster, not of that at Canterbury. In the last section of the chapter he says,

"In making praiseworthy endeavours to find a less prominent locality for our cathedral organs, every facility should be provided for the organist hearing and seeing the choir, and *vice versa*. For this purpose it would be an admirable plan to make the organ play *at the side*. This arrangement has so many recommendations, and not one drawback, that it is surprising it should not long since have been generally adopted. . . ."

In giving our own opinion upon this point, we may begin with the remark, that whereas congregational singing supplies the chief reason for having an organ, so on the other hand, the choir must be regarded in determining its place. It would be vain to expect agreement with us, except from persons whose views on the relation which the choir ought to bear towards the congregation are nearly coincident with our own. We must therefore say a few words first on this point. Whatever some persons may think, the existence of choirs is based upon the natures of mankind, and of sound. If a congregation is not disposed to join in the singing, they want a choir to sing for them; if they are disposed to join, they want a choir to lead them. Let us suppose for a moment that there is no choir, and that a great part of the congregation are disposed to sing. There must be some among them of better vocal abilities than the rest, and these will inevitably guide those who happen to be near them. Now why should not the Church sanction the influence of such persons, (only excepting cases where there may be objections to the individual,) by giving them a place in the building suitable to the office for which they are qualified, (a step which will at the same time improve the musical effect of their voices,) together with a dress becoming those who minister before God? Granting that the plan of having the best singers distributed here and there about the church may answer well enough in the case of metrical psalms and hymns, it certainly cannot answer well for chanting, because it is impracticable for voices so dispersed to keep well together in recitation. A choir, then, may be defined to be a number of persons qualified for leading the singing and responses of the congregation, placed together in a suitable position. If, besides performing the above office, the choir sing one piece in each morning and evening service, of more elaborate construction, and therefore to be listened to, not joined

in, by the rest of the congregation, can this be reasonably objected to, supposing that the words of the anthem are well chosen, the music solemn, and the whole reverently and skilfully sung? If there are persons present whose feelings are not habitually elevated, and taste improved, by listening to such music, they must be inferior to the average of mankind. It is not indeed to be denied that there are many instances where the existence of a choir does not produce the good effect which it ought; but this is no more of an argument for their general abolition, than the inefficiency or delinquencies of too many parish priests are for the total abolition of that holy calling.

We consider the relation of the choir to the people to be different in cathedrals from what it is in parish churches. In the latter the congregation is a definite body, consisting legally of all the inhabitants of the parish or district, not actually excommunicate; while no provision by statute or endowment is generally made for a choir. In the former, though their naves were built for holding a large congregation, the congregation may be entirely different on two successive Sundays; whereas the choir is a definite body, bound to daily attendance. In this case, therefore, it is reasonable that the musical services should be of a more elaborate description, suited to interest the choir, provided it be also such as unprofessional ears can *listen to* with edification.

With these views before us we proceed to the consideration of the best position for the organ. We shall treat first of parish churches, this being the simplest case, and the one most frequently occurring in practice. We assume that the choir are placed in the constructional chancel, where there is one, not only on the ground of ancient precedent, but because if they are not placed near the principal minister of the church they will seem to be an opposition to him; and, in fact, there have been very few cases of ill feeling between a clergyman and his choir, except where the latter occupy a west gallery. In some modern churches, where there is no constructional chancel, or one not large enough for the sanctuary and choir, the latter should be placed at the east end of the nave, on both sides of the approach to the altar. This position has one advantage over the former, in that it brings the choir more among the congregation, and thus enables them better to perform their part as leaders. We will not embarrass the subject with other exceptional cases at present. It will be clear, then, that there are several positions in which the organ should *not* stand. It should not be placed so as to block up the approach to the altar. It should not be at the west end, because that would in general be too far from the choir. We need not say that it should not be at the east end. It should not be placed eastward of the choir, because then it would not sufficiently support the singing of the congregation. It should not be behind either side of the choir, and on a level with them, because that position almost destroys the effect of antiphonal chanting; also because in that case the organ would, in general, be too near to one side of the choir. There remains, therefore, for most parish churches, only the choice of putting the organ on the north or south side of the nave, or in one of the aisles, westward of the choir. If on the south side it should be screened from the direct heat of the sun, as that will put it

out of tune. The only objection to having the organ westward of the choir is, that the congregation will hear the organ too much in comparison with the voices; but this objection does not apply in those parts of the service in which the people are to join; and in the anthem the accompaniment, if any, should be very soft. There is no position that is not open to some objection.

Happily, the positions which Mr. Hopkins opposes, do not rest upon any ecclesiological principle. No architect in his senses would think of putting the pulpit in a chapel opening into the chancel only; and to place the organ in such a position is objectionable on the same grounds, if not in an equal degree. S. Mary Magdalene, Munster Square, is not the only church specially commended in our pages, the position of whose organ is quite in accordance with the principles advocated by Mr. Hopkins.

With respect to cathedrals and minsters, we are not at all disposed to give up the principle that the nave is the place for the laity. In discussing what ought to be, we shall therefore suppose the solid screen removed, and an open one substituted, as at Ely. From what we have above said upon the relation of the choir to the congregation in the case of these churches, it will follow that one rule respecting the position of the organ in parish churches does not apply to cathedrals; for since the use of the choir organ is to accompany the choir, not the people, it had better be placed eastward than westward of the choir, so as not to be between them and the congregation. All the other rules against certain positions in parish churches apply also to cathedrals. Those musicians who advocate the post-Restoration plan of placing the organ over the centre of the choir-screen would certainly not do so if the use of the nave were restored to the people.

We have already quoted Dr. Rimbault's remark, that it is a rare thing to find a church on the continent, of any pretensions, without its two or more organs. Among English cathedrals, the only one that possesses the privilege of two usable organs, as far as we can ascertain from the appendix to the work before us, is Manchester; and this circumstance is owing to the nave having been in constant use as a parish church. What is the reason of this difference between our own and other countries? If it be asked in return what would be the use of incurring the expense of two organs in the same church, we answer,

First, a great-organ is out of place in a cathedral choir; it tempts the organist to drown the voices when he ought only to support them. Mr. Hopkins furnishes us with an easy way of showing how much cathedral organs are too large for the present choirs. In treating of the proper size for an organ, he quotes a German writer, Seidel, to the effect, that for a congregation of from 200 to 300 people an organ with from eight to ten stops may suffice, and allows this estimate to be good. On the opposite page the author observes, very truly, that the singing in the Protestant churches of Germany is in unison, and "both general and zealous," also that unison singing "requires the most organ for its support." We can then hardly reckon a German congregation of 300 as equivalent to less than 150 effective English voices. An organ of ten stops ought therefore to suffice for that number, when

singing in unison, much more than when singing in harmony. Now the average number of stops in the *great-organs* of English cathedrals, exclusive of the huge organ at York, is nearer twelve than eleven, to which may generally be added those of the choir and swell organs, by means of couplers; and these stops are often used to "accompany" a choir of six men and ten or twelve boys! A choir-organ of seven stops, and a swell of nine, with a coupler joining them, and with two or three stops on the pedal, would be sufficient to accompany any choir ever likely to be assembled in an English cathedral, even supposing the plans of Mr. Heartley, which we lately noticed, to be realized. On the other hand, it would be a shame if those edifices were not sometimes filled with a volume of sound proportionate to their magnificent size. This used to be done in a legitimate way at York Minster every Sunday in the 17th century, as we learn from Thomas Mace, in an often quoted passage, and might be so at this day in all large cities. A large organ at the west end of a cathedral could support the voices of a thousand people without drowning those of the choir at the other end of the building. A fine old psalm or hymn tune sung by the choir and congregation alternately would be most impressive, and the effect might be raised to the highest pitch of earthly sublimity by both joining, together with the two organs, in the doxology. In the latter case time would have to be kept by a conductor placed so as to be visible to both organists. The great west-end organ would also be used, on Sundays and festivals at least, for voluntaries. Again, when a funeral procession enters the nave at or near the west end, it would be incomparably better for the vocal choir to be accompanied by a west-end organ played softly, than by one at a distance played loud. We respectfully recommend the consideration of this subject to the Dean and Chapter of S. Paul's. A proposal for a west-end organ in that church was made as long ago as the year 1712, and is recommended in the *Spectator*, No. 552.¹ At present the north of England has much the advantage of the south in the matter of organs, and, what is much more to be regretted, the concert room has the advantage of the church. There may yet be time to build a large organ before we have a thanksgiving day for peace. We do not recommend the building of an organ larger than, or even as large as, that in S. George's Hall, Liverpool; but it is likely that several improvements might be made by this time. We feel sure that it would be easy to raise a fund by subscription for this purpose, if it is more than the members of the cathedral could do themselves. The instrument might well be placed slightly projecting from under the westernmost arch on either side.

We come now to the third point, *the exterior of the organ*. It is unnecessary now to say anything against sham pipes, or Italian woodwork; but there is still room for great reform. In representations of the oldest organs, (which are of course very small) we find the pipes arranged in their natural order, the longest to the left hand, and the shortest to the right, like the wires of a pianoforte, or the strings of a harp. There are some pictures of organs of the fifteenth century, when, it must be observed, church architecture was declining, in which

¹ Quoted by Sir John Hawkins and Mr. Hopkins.

the largest pipes are placed in the middle, and the smallest at the sides,¹ a plan frequently used now for the pipes inclosed in swell boxes. In other organs the reverse plan is adopted, of putting the smallest pipes in the middle, and the largest at the two sides. But the most common arrangement for pipes that are *not seen* is a sort of compromise between the latter plan and the natural arrangement, and consists in putting *most* of the pipes in their natural order, but *some* of the largest pipes at the right hand. This arrangement is neither simple nor symmetrical, and consequently is very unsightly, its chief (if not sole) advantage being that it suits pretty well the forms usually chosen for the fronts of organs, without requiring such expensive and complicated mechanism as a thoroughly symmetrical arrangement.

We do not object to symmetry as long as it does not interfere with reality. But few architects, even in the most degenerate times, have attempted to make the eastern and western limbs of a church correspond externally; nor is it thought necessary in these days that the tower should be placed in the middle of the west front, or that there should be a porch on the north side to correspond with one on the south, still less that there should be two corresponding pulpits, or two corresponding fonts, inside the church, or that either font or pulpit should be placed in the middle line of the church.

But in the case of organs it has been thought proper, for about four centuries past, to build them with fronts symmetrical, as far as the eye can judge, with respect to right and left. So strongly have organ-builders been impressed with this imagined necessity, that though the Abbé Vogler, at the end of the last century, employed his ingenuity in simplifying the interior construction of the organ, a principal part of his system being, that all the grooves which convey the wind to the pipes should be arranged in their natural order; and though his system has been adopted, in its main features, by several organ-builders,² it does not seem to have occurred to the Abbé himself, or to those who have taken up his system, that the front pipes also might as well be arranged in their natural order. Indeed one of the objections started against Vogler's simplification system is the slight difficulty of accommodating it to a symmetrical arrangement of the front pipes. But, to state the question concisely, is it wise to go to a considerable expense in roller-boards and conveyance tubes, contrivances which do not improve the working of the instrument, but the contrary, only for the sake of having the front pipes symmetrically arranged? We may observe, by the way, that the apparent symmetry of most organ-fronts is unreal, for the corresponding pipes are not in fact of the same length, as will be evident on looking at their other sides. If Vogler's plan be adopted for the interior construction, the law of reality evidently requires that

¹ See Dr. Rimbault's History, pp. 32, 34.

² Mr. Hopkins says, "Among other continental builders who construct their organs on Abbé Vogler's system, may be mentioned Schulze, of Paulinzelle, near Erfurt, who placed an instrument, so made, in the Great Exhibition of 1851; which organ was afterwards purchased by Charles McKorkel, Esq., of Northampton, and erected in the Exchange-Room of that town; while, in England, the same plan has for some years past been adopted by Kirtland and Jardine, of Manchester."

the front pipes should, like the rest, be arranged semitonally. Mr. Hopkins has certainly made out a strong case in favour of the Abbé's plan. It is fit to mention that organs built according to it cannot be cramped in width, (about ten feet, we believe, would be required for a moderate-sized organ,) but on the other hand, their depth from back to front is less than that of others. Such a form is well suited for standing at the side of a church, which we have before determined to be the best position. We must add that the open diapason pipes are best placed in front, as is usually done, in order to secure to them their just predominance. The bass octave must then not be made of wood, because the appearance of the front would be thereby spoilt, but it may be made of zinc, and this is much less expensive than "good metal," which is the technical expression for a compound of lead with a considerable proportion of tin.

The organs in Spain and Portugal almost always have their trumpet pipes projecting horizontally from the front and sides of the instrument, above the tops of the flue pipes. As the sound of a reed pipe must issue chiefly from the end of the tube, this plan is evidently more favourable for the sound reaching the congregation, than the usual English plan of placing the pipes vertically, whereby the greater part of their sound is sent up first to the roof of the building. The horizontal plan has been adopted by Mr. Hill for his tuba mirabilis stop.

We must briefly notice some other leading points of which Mr. Hopkins treats; and the question of the compass of the key-boards naturally comes next. It may be safely laid down as an axiom for the determination of this question, that, in order to furnish a satisfactory accompaniment for a choir consisting partly of men's voices, an organ must descend, either on the chief manual or the pedal key-boards, at least an octave below the ordinary compass of the bass voice, that is, to FFF. The GG compass has few defenders at the present day, because it does not fulfil the above condition. But it remains in dispute whether the manual should descend to FFF, the pedal keys acting upon the manual; or the manual should stop at CC, the pedal having one or more stops extending to the octave below; or the manual should extend to CCC. The first plan is recommended by Sir Henry Dryden,¹ and is perhaps best for small organs, in which the open diapason pipes may stop at FF. The second plan is universally adopted in France, Germany, Holland, &c., and is advocated by Mr. Hopkins and several other eminent English organists. In addition to the arguments urged by our author in its favour, some of which, not all, are strong, we may give the following. Though CC is below the ordinary compass of the bass voice, it is not at all beyond its extraordinary limits; and it is often desirable that the accompanying instrument should descend below FF, for the sake of contrary motion, especially at the close of a strain, though the vocal bass may be obliged to take the octave above. This argument, however, does not touch the question between the CC and CCC compass for the manual. Since there are high authorities in favour of the latter of these plans, as well as the former, and the only objection against the latter, its expensiveness,

¹ See the *Ecclesiologist*, vol. xv. p. 102.

precludes it from being adopted except in large organs, we do not think it necessary to say anything more on the subject.

Mr. Hopkins devotes a chapter to "the temperament of the organ," and we are happy to say that he is a strong advocate for equal temperament. The question between equal and unequal temperament is not only, as many suppose, equivalent to the question whether the instrument shall be equally fit to be played in any scale, or more so in some than in others; but it is also equivalent to the question whether, in the most usual scales, the fifths shall be sacrificed to the major thirds, or not. For instance, in the unequal temperament the fifths, CG, GD, DA, AE, are all, or most of them, tuned very flat, in order that the third CE may be perfect, or nearly so. An organ so tuned is therefore ill fitted for accompanying the compositions of the early masters, with whom the fifths are of more consequence than the thirds. We think Mr. Hopkins mistaken in attributing so much antiquity to the common system of unequal temperament as he seems to do. The Greeks, as far as we know, tuned by perfect fifths exclusively, making the major thirds still sharper than equal temperament makes them, and the musical theorists of the middle ages followed their system. Thus Hukbald,¹ in his directions for the length of organ pipes, gives 9 : 8 for the proportion of any two pipes in his octave that are a tone apart, and this proportion involves perfect fifths. In the absence of good evidence to the contrary, we think it likely that most of the fifths continued to be tuned perfect, or nearly so, till the lighter style of music came in vogue in the latter part of the seventeenth century, rendering thirds of more consequence than fifths.

There is another argument in favour of equal temperament which Mr. Hopkins has not employed, namely, that it is found to keep singers in better tune than the other system does. This is easily accounted for: the flattened fifths in the unequal temperament must encourage the natural tendency of voices to sink in pitch; while, on the other hand, the sharp major thirds of the equal temperament are continually checking that tendency. It is true that the fourth and minor sixth are flatter in the equal temperament than in the unequal, in those scales which the latter is supposed to favour, but these intervals occur much less frequently between the bass and melody than fifths and major thirds.

In order to meet an objection against equal temperament, Mr. Hopkins recommends that the mixture stops should be made without a tierce. We agree with him in this, though in all large organs we would advise having a tierce to draw separately.

In the chapter on the pitch to which an organ should be tuned, Mr. Hopkins gives good reasons for believing that the ecclesiastical pitch employed in England as well as in Germany during the sixteenth and part of the seventeenth century was rather *sharper* than the present standard pitch. We have long entertained a similar opinion. The only thing in this chapter that we do not like is the concession at the end, that "it is worthy consideration whether it would not be as well to have organs tuned exactly a semitone flat, for the general conveni-

¹ It is remarkable that Dr. Rimbault has not referred to this writer.

ence of the voices, and then for such music to be transposed as may require it, and into such keys as would best suit the particular congregations or choirs." As for congregations, it is easy to transpose tunes into such keys as will suit their voices, if this has not been done already; and as for "the solo and verse music of the last century" that is worth singing, there is not so much of it, but that it might soon be likewise transposed for organists, where required. If organs were tuned a semitone below the standard pitch, not only would all the early cathedral music have to be transposed, but we should also have the inconvenience of two different contemporary pitches.

We have not space left for much criticism on Mr. Hopkins' "plans for organs of various sizes," nor is much needed. Perhaps our author is inclined to lay on the mixtures rather too thick, though it must be confessed he does not do so to the same extent as the English organ-builders of the last century did. We do not think the reasons given in § 1232 against having a bourdon on the second manual when there is none on the first, very conclusive. If the compass of the swell stops at tenor C, a bourdon is nothing more than a fair compensation to that manual, and a double stop there is of much more use for soft accompaniments than it can be on the great. In fact, every stop in the swell is of double value, being comparatively soft or loud according as the swell-box is closed or open. Besides, the swell-stops are available on the great manual also, by means of the coupler, whereas those of the great-organ are available on one manual only. Moreover, a bourdon on the great-organ seems too much like a repetition of the pedal stopped diapason, to deserve admission, together with that, into an organ of sixteen stops.

As various special circumstances have to be taken into account while planning or choosing an organ for any church, the Committee of the Ecclesiological Society will be happy to give their advice and assistance to clergymen and other promoters of choral service, being members of the Society, on such occasions, in like manner as they have been used to do respecting the building and restoration of churches.

MODERN CHURCH COMPOSERS.

To the Editor of the Ecclesiologist.

MY dear Mr. Editor,—It seems to me a subject for great regret that the writer of a paper, in the main object of which all persons who have a taste for genuine Church music will certainly agree, should have thought fit to preface his discourse with a sentence which must inflict severe, and in some cases wholly undeserved, pain upon such living musicians as have published compositions for Church use. I refer to the article on the new edition of Palestrina's works, which stands first in your number for December. I do not attempt to define the extent of your and the writer's responsibility, but I must call upon him either to

justify or to retract his assertions that Church music is now totally degenerate, and that no modern compositions emanating from a true religious spirit have yet appeared. As a mode of accounting, without breach of charity, for such assertions having been made in A.D. 1855, one feels inclined to suppose that the writer had been asleep, or in some similar state, for a dozen years together, and awoke quite unconscious of the interval that had elapsed, just in time to write his paper.

As it is incumbent upon me to produce some reasons for maintaining a different opinion from that above quoted, I refer, first to the volume of Church music entitled *Lyra Ecclesiastica*, published in 1844, and particularly to the compositions of Dr. Elvey, and the Rev. W. H. Havergal, contained in it; secondly, to the Offertory Anthems by Mr. W. H. Monk, published in the third volume of the Parish Choir; and lastly, according to order of time, not of merit, to the volume of Cathedral Music by the Rev. Sir Frederick A. Gore Ouseley. I could easily cite other instances, but the abovenamed are more than enough for the purpose. If they do not, in general, exhibit "a true religious spirit," I must confess that I do not know what is meant by those terms. My judgment is certainly not warped by private friendship in the case of the three first-mentioned composers, as I have not the pleasure of knowing them except by their works.

As to my own compositions, the titles of which may be found in Novello's catalogue, I should not mention them but for the fact that some of them have been sung publicly by the Motett Choir of the Ecclesiological Society, and have therefore obtained the recommendation of the Musical Committee. I hope I may assume that our Musical Committee would not sanction the performance at their public meetings, of compositions that did not appear to "emanate from a true religious spirit." But I can see no way of escaping from one of these two conclusions: either the Musical Committee of the Ecclesiological Society has done wrong in admitting my compositions, or the writer of the article on De Witt's Palestrina has passed a sweeping censure which facts do not warrant.

It should be borne in mind that the question is not as to the amount of genius, talent, or acquired skill displayed in the works of modern Church composers; nor even whether they exhibit an *equal degree* of religious spirit with Palestrina. If the derogatory sentence had related only to these points, I should not have thought it worth while to write anything against it.

Ever yours sincerely,

SAML. S. GREATHEED.

Tunbridge,
Dec. 1855.

CHAIRS IN CHURCHES.

To the Editor of the Ecclesiologist.

SIR,—In a letter, which you were good enough to publish in the *Ecclesiologist* for June 1854, I advocated generally the use of chairs in churches, as helping to get rid of that extremely stiff, rigid arrangement of our congregations, which gives such a character of formalism to our churches and services, and is felt to be so great a hindrance to the church's work, and which I really believe to be one of the main causes, if not the chief cause of all, why Clergymen so often turn aside from the parish church, and gather together their week-day congregations in schoolrooms, or in cottages, for prayer and praise, and religious reading and instruction.

Any thing which may help to restore our parish churches to more homely and practical uses, is I am sure well worth the consideration of all members of the Church of England; and it is because the use of chairs in place of benches (whether fixed or moveable) seems likely to help very materially towards this end, that some importance attaches to this question, which might otherwise seem to be a mere matter of taste.

Now the main difficulty that occurred to me connected with the use of chairs in our churches, was grounded on the supposition that they would of necessity have to be used upon paved or tiled floors; and if this were so, some sufficient contrivance for kneeling would of course be required, such as I do not remember to have met with as yet. But I have recently seen this question settled in so thoroughly practical and satisfactory a manner, that I should be glad of the opportunity of describing it to you.

The church to which I allude is that of S. Peter's (not S. Gregory's, as stated by mistake in your last number), at Sudbury, in Suffolk, where the use of chairs has been adopted in the best way, and with the best results; only in directing attention to this church, it must not be supposed that it is at all singular in its use of chairs, for they are used now in very many churches throughout England, and their use is growing more common every day. But I think that, on the whole, their use has been adopted more thoroughly and unhesitatingly here than elsewhere, and in a better and more practical way than usual.

The plan which has been adopted is as follows:

1. The wooden flooring, on which pews or benches are generally fixed, has been laid down as usual between the tiled passages, only that it is laid *perfectly flush with the tiled passages*, so that a chair might stand if needed half on the tiles, half on the wooden floor, without any tilting of it on one side, or any unevenness or inconvenience in its position.

2. This flooring is left entirely free, and open, and unencumbered, without any seats of any kind being fixed upon it, just like the floor of a room.

3. Chairs of a very plain character, with rush seats, are placed upon this flooring when wanted, and those who occupy them have thus a wooden floor under their feet, on which they can kneel, resting their hands on the back of the chair in front of them, the chairs being made purposely with a flat bar at the top, which is perfectly convenient for this purpose.

When the church is very full (which is the case every Sunday evening) the last comers place their chairs partly or entirely on the tiled passage, and thus the very passages of the church become available, when needed, for congregational purposes, a very narrow passage being always left by which you may thread your way in or out if you wish to do so.

The tiled passage down the nave is a very wide one, and this is left entirely open, except when the church is crowded, and has a very handsome effect. A few fixed benches against the north and south walls of the church are still retained, to conciliate prejudice, &c. ; but the nave, and one half of each aisle is entirely open. I may as well add here, that every single seat in the church, whether chair or bench, is entirely free and unappropriated, a fact which is highly to the honour of the congregation who agreed to it, and of the excellent incumbent who proposed it, and urged it most earnestly upon them.

Now it is evident that such a church as this is really practicable for religious purposes, which two-thirds of our English churches are not ; for the most part our parish churches (especially in towns) are sacred to pew-openers and the gentry. Here, if there is a funeral, the coffin can be easily deposited on tressels in the middle of the nave, and the Clergyman standing at the east end of the coffin, and the mourners and bearers standing on each side of it, the service can be conducted with ease, and nature, and reality, a light service-book in the Clergyman's hands doing full duty for the cumbrous reading-desk and the unwieldy Bible and Prayer Book. And if the service is choral, the men and boys of the choir can stand on each side of the coffin, or in a half circle round the east end of it ; and if lights are used (which is surely very desirable) three candles in large standard candlesticks can be placed on the floor on each side of the coffin. So again at a wedding ; a carpet can be spread in the middle of the nave, and plenty of room given for the whole party to stand round about, perfectly at their ease, instead of being compressed, as is usually the case, into a narrow passage with hardly room to move. I lately witnessed a wedding in a church, the floor of which had (with great labour) been cleared for the occasion of its heavy benches ; a large carpet, broad and wide, occupied the centre of the nave, a faldstool, covered with white silk, was placed for bride and bridegroom to kneel at, and two large standard candlesticks, with lights burning in them at the height of about ten feet from the ground, stood on the floor on each side. The church was perfumed with incense, the altar with lights on it was dressed with flowers, a full choir (eight men and twelve boys) in surplices stood round the east end of the marriage group, and chanted the psalms as they went in procession up to the chancel ; in short, the service was most solemn and beautiful, and it was made possible, only

by clearing the area of the church of its benches; had that church had *chairs* instead of moveable benches, one half the labour required for setting them aside would have been spared.

I really think that the use of chairs, as it becomes more common, will be found greatly to facilitate our use of our churches. In a very crowded church, every inch of the floor may be made available, and for thinly attended services, just so many chairs as are wanted may be set out: while for funerals or marriages, or any special service, the church might be arranged just as is really wanted, and plenty of space secured wherever space is required, and ease and freedom of posture given, which our present ideas of pews or long benches render almost impossible.

I should be very sorry to be thought to imply that there is nothing whatever to be said against chairs; but I think that the balance of advantage or disadvantage is so strongly in their favour, as to make their general adoption highly desirable.

I remain, sir, your's truly,

LONDINENSIS.

FERGUSSON'S HANDBOOK OF ARCHITECTURE.

The Illustrated Handbook of Architecture; being a concise and popular account of the different styles of architecture prevailing in all ages and countries. By JAMES FERGUSSON, M.R.I.B.A. With 850 illustrations on wood. London: J. Murray. 2 vols. 8vo.

MR. FERGUSSON'S illustrated handbook of architecture is a publication of no ordinary importance and interest. It fills up a void in our literature, which with the hundreds of volumes we possess on that science had never before been precisely attempted: and it fills it up with learning and with ability. The latter, Mr. Fergusson has amply manifested in his previous writings, and the present treatise shows that his knowledge of Pointed is no less extensive than that of other styles. The result is the present two volumes, with a magnificent apparatus of 850 woodcuts, comprising plans, elevations, sections, perspectives, and details; nearly all of them engraved expressly for the book, and each with rigorous honesty telling on its face the authority from which it was derived. Of these the first is devoted to the non-Christian, the second to the Christian styles up to Renaissance, where the work abruptly stops short. In the present notice at all events we shall confine ourselves to this second volume; and even of that we cannot hope to give a complete analysis.

Mr. Fergusson's own views differ in various points, more or less important, from our own; but his candour and research, coupled with his real love for, and appreciation of, the Christian styles, induce him to dwell upon ecclesiological considerations with much breadth of treatment due it may be in a great measure to the eclecticism of his system, the

point of which, briefly expounded in the introduction to the first volume, is the anticipation of a new and perfect style created by the progress of modern civilisation. This is in fact what we are ourselves expecting and hoping for, only that we believe that this style, while appropriating the meritorious points of all others, will take its departure from the good ages of pointed rather than from any other period—and from some period it *must* start. We doubt whether Mr. Fergusson would dogmatically admit this position. In this conviction, and not in his being progressive, while we are stationary or retrogressive, consists we believe the foundation of the differences which may exist between us.

But in the mean time we are neglecting our immediate object. "Part II. Christian Architecture" is divided into ten books, viz., Romanesque style, Lombard and Rhenish architecture, Gothic architecture in France, in Belgium, in Germany, in Italy, in Spain and Portugal, in Great Britain, in Northern Europe, and finally, Byzantine style. Under each head the ecclesiastical and the civil architecture are treated of; the former more copiously and with numberless plans of churches, nearly all drawn to a uniform scale of an inch to 100 feet, an arrangement, the convenience of which we need not expatiate on. Of these, several of the most remarkable,—thanks to the kindness of Mr. Murray,—are transferred to our pages.

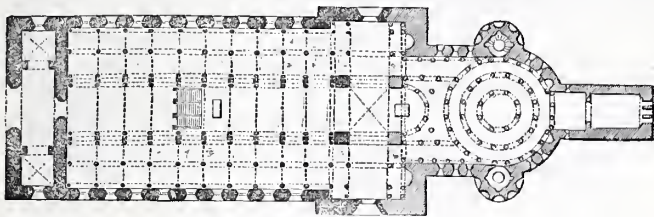
There is no more interesting subject than the cardinal distinction between the square eastern ends of our cathedrals, and the apses of France with their procession paths, and radiating chapels. The latter are generally considered to be developed out of the simple apse of the Basilica; which Mr. Fergusson concisely describes as a "solid, semi-cylinder, surmounted by a semi-dome, but always solid below, though generally broken by windows above." "The Chevet," (as Mr. Fergusson uniformly terms the later French apse by way of distinction) on the other hand "is an apse always enclosed by an open screen of columns on the ground floor, and opening into an aisle, which again always opens into three or more apsidal chapels."

For this chevet Mr. Fergusson discovers an origin so curious that we prefer to give the description in his own words:—

"The uses which the various nations of Christendom made of the circular form of building left them by the Romans have been more than once adverted to above. The Italians used it almost always standing alone as a tomb-house or a baptistery; the Germans converted it into a western apse, while sometimes, as in the example at Bonn, they timidly added a nave to it; but the far more frequent practice with the Germans, and also in England, was to build first the round church for its own sake, as in Italy; then the clergy for their own accommodation added a choir, that they might pray apart from the people.

"The French took a different course from all these. They built round churches like other nations, apparently, in early times at least, intended to stand by themselves; but in no instance do they appear to have applied them as naves, nor to have added choirs to them. On the contrary, the clergy always retained the circular building as the sacred depository of the tomb or relic, the Holy of Holies, and added a straight-lined nave for the people. Of this class was evidently the church which Perpetuus built in the 5th cen-

tury over the grave of S. Martin at Tours. There the shrine was surrounded by seventy pillars arranged in a circular form; the nave was lined by forty-one, —twenty on each side, with one in the centre of the west end, as in Germany. But more interesting, because more certain than this, is the church of S. Benigne, at Dijon, built undoubtedly in the first years of the 11th century, and pulled down only at the Revolution. It had been previously carefully measured and described in Dom Plancher's *History of Burgundy*. As seen by him, the foundations only of the nave were of the original structure, for in the year 1271 one of its towers fell, and so damaged it that the whole of that part of the church was then rebuilt in the perfect Pointed style of that day. Without entering too much into detail, it will suffice to state that the

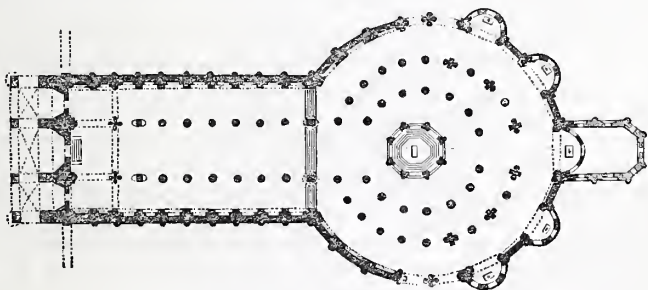


Plan of S. Benigne, Dijon.

part shaded dark in the woodcut is taken literally from Dom Plancher's plan, regarding which there can be no doubt, and the contemporary descriptions are so full that very little uncertainty can exist regarding the dimensions and general disposition of the nave.

"The bodies of the confessors, SS. Urban and Gregory, were, it appears, originally buried in the church of S. John the Baptist, which seems to have been the name most properly applied to this circular building; they were afterwards transferred to the crypt below the high altar, in the rectangular part of the church. Above the lower story, which retained its name as a baptistery and burial place, the upper church was dedicated to the Virgin Mary; above that was the church of the Holy Trinity; and on the top of the round towers, on one side, as in the S. Gall plan, the altar of S. Michael, on the other probably of Gabriel."—Pp. 619, 620.

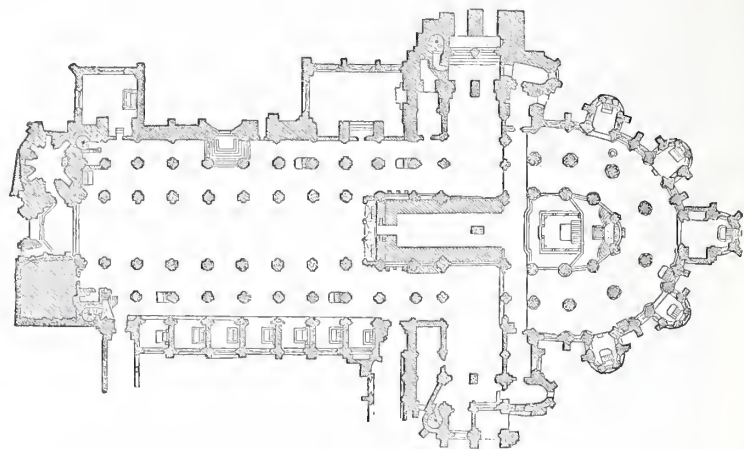
Another church of the same plan, but of later date, and of which there are remains in sufficiency to enable us to trace the plan, is that of Charroux on the Loire, as follows:—



Plan of Charroux on the Loire.

Well then Mr. Fergusson considers that the "*Chevet*" represents this arrangement simplified by the western portion of the circle being

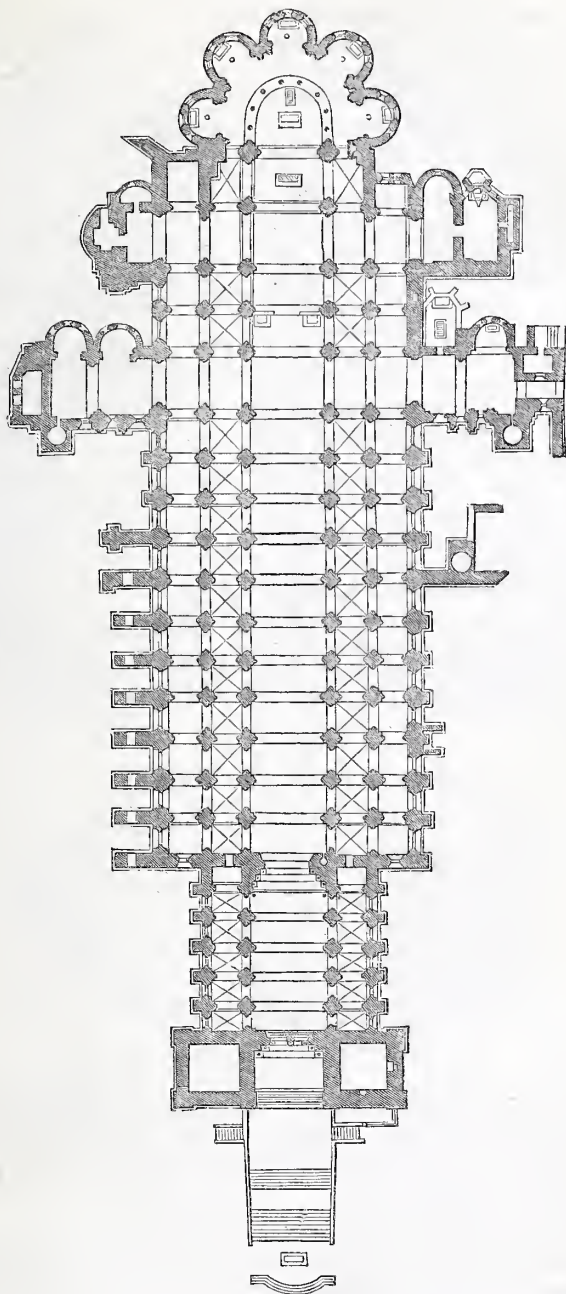
removed, so as to throw the *adytum* within view of the choir and nave. A very early specimen of this he discovers in S. Martin, at Tours, rebuilt in the 12th century, and destroyed at the French Revolution,



Plan of S. Martin, at Tours.

in which it will be observed, that the chevet greatly exceeds a semi-circle. More completely in its modern form does it come out in the glorious Abbey of Cluny in Burgundy, the pride of monastic—as Cologne of cathedral—architecture, of which we cannot resist giving the plan, although Mr. Fergusson does not allude to it in this juxtaposition.

The completion of Cluny it will be remembered dates early in the 12th century,—the gigantic narthex only being later—and yet its nave arches, Romanesque otherwise, are obtusely Pointed. The magnificent pile, 580 feet in length, fell a victim to private cupidity in the time of persons still living, and only a few fragments remain to attest its gigantic nobleness. The influence of this great monastery on art, on letters, on civilization, and on the modern polity of all Europe never can perish, although it never has been adequately realised; Mr. Fergusson truly observes, that in these early days Cluny was more important to France than Paris itself. It will be seen in the accompanying plan, that the august symmetry was damaged in Flamboyant days, by the substitution of an enlarged apse for one of the original semicircular chapels in the large south transept. Curiously this chapel, with the tower of that transept, are among the few existing remnants. The identity of the original transeptal arrangement with that of Canterbury is very striking. The chevet, with its monolith columns of rarest marble, and its Majesty painted in the conch-head, and still existing after the main portion of the church had fallen, are described as awfully grand. But we are wandering from our subject in the recollection of Cluny. The circular end reproduces itself in the “Crown” at Canterbury which Mr. Fergusson somewhat inconclusively, we think, imagines to stand on the foundation of the Saxon baptistery. Still more completely does it come

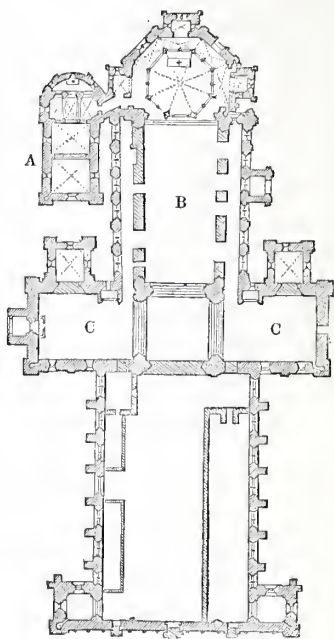


Plan of Abbey Church at Cluny.

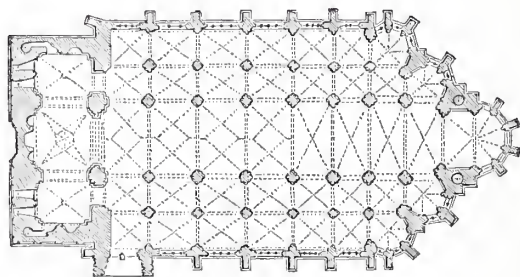
out in the crypt of the same church, under the apse. Strange too that we find it still in the most northern cathedral of all Europe, that of Trondjem, in which this portion of the church is built in the most graceful First-Pointed.

We do not commit ourselves without further research to the lineal descent of the "Chevet" of Paris, and Westminster, from Charroux and S. Benigne : nevertheless, the subject is so interesting—and those churches so curious and so little known, that we feel it due to Mr. Fergusson to state his views with the utmost clearness and to invite consideration and discussion on them.

In Germany the original aisleless apse reproduced itself down to the later days of purely national Pointed. Churches such as Cologne, were manifestly planned on the French model. Here and there a compromising plan occurred, as at the graceful Middle-Pointed structure of Xanten, on the Rhine, below Cologne, from which its architects may have, in part, derived their inspirations.



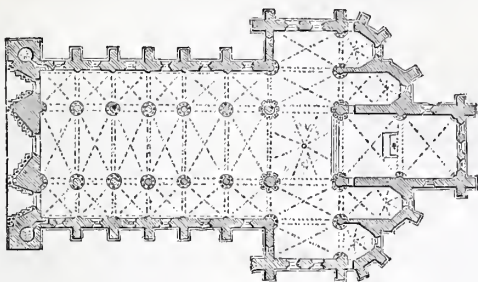
Plan of Cathedral of Trondjem.



Plan of Church at Xanten on the Rhine.

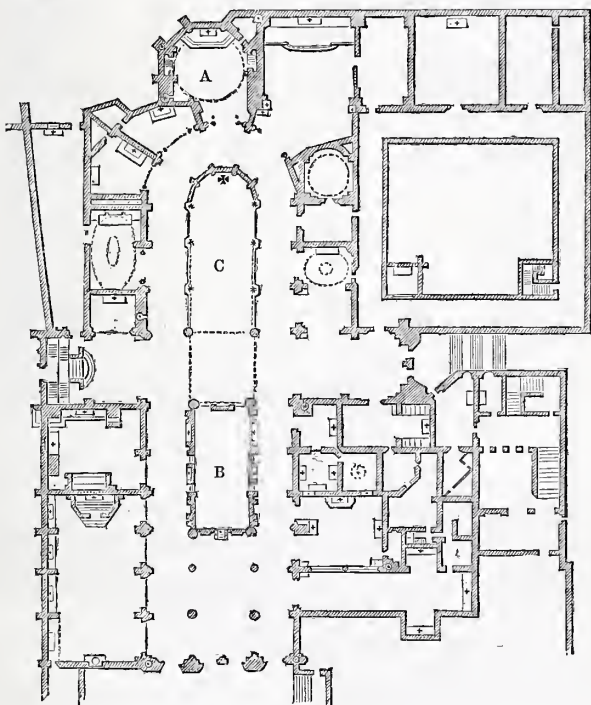
We are reluctantly compelled to abstain from noticing the Italian ground which Mr. Fergusson very copiously illustrates. But in compensation for our discussion on apses, we must give the plan of the one square-ended Italian-Pointed church, S. Andrew, at Vercelli, the first Gothic church, as it is well known, across the Alps, and built, moreover, under distinct English influence, though by a French architect. We trust that our readers have not forgotten the engraving of the interior given in Gally Knight, nor the description in Mr. Webb's "Continental Ecclesiology." Mr. Fergusson calls attention to its

being the prototype—the square end apart—of the plan of Milan cathedral.



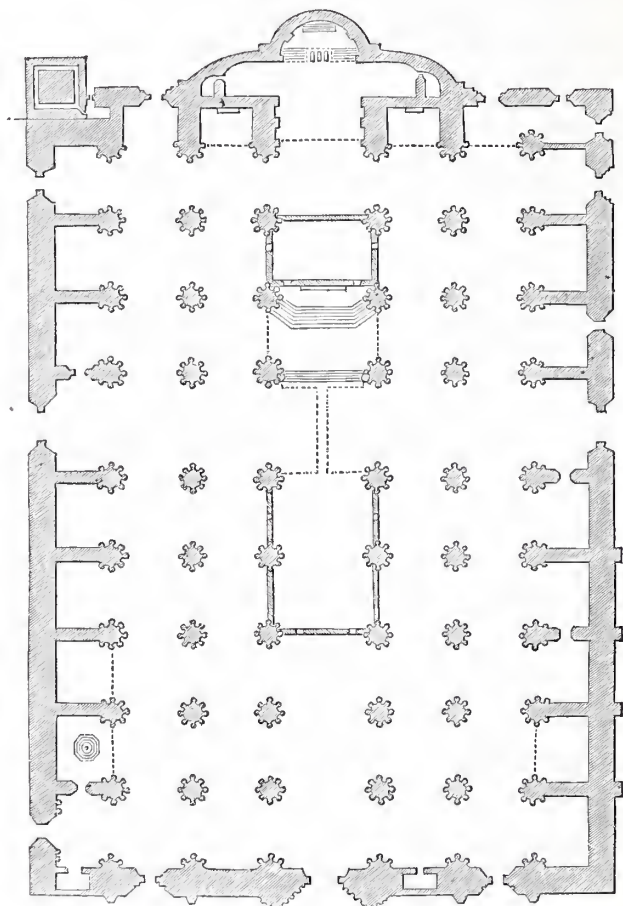
Plan of S. Andrew, Vercelli.

The chapter on Spanish ecclesiology is very lucid and concise, and it has the advantage of giving plans of several churches, illustrative of the very peculiar choral arrangement, which throws the Coro into the nave, and separates it by the transept from the Capilla Real, or sanctuary. Of these we borrow two. Burgos, it will be seen, is a church of great complexity furnished with chapels, and displaying the French apsidal arrangement. This church may be assumed as a typical Spanish cathedral.



Plan of Burgos Cathedral.

Seville, on the other hand, built upon the exact foundations of a mosque, displays a plan singularly bald and inartificial, and which nothing but the grandeur of the dimensions, and richness of the decora-

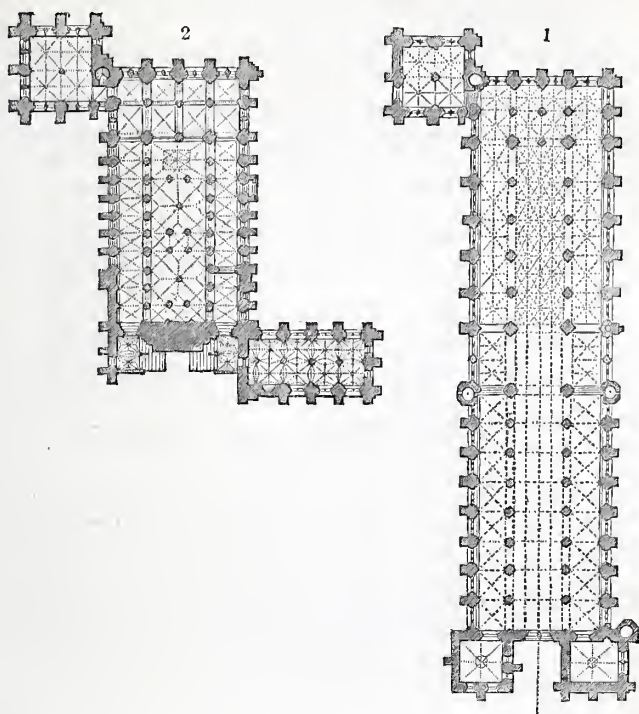


Plan of the Cathedral of Seville.

tion can relieve. The contrast between this square-rood area, and such a plan as that of Cluny, one of the noblest ever excogitated, is very curious, and full of suggestive thoughts.

We shall conclude nearer home, with the plan of Glasgow cathedral, which, it will be observed, is typical of its geographical position, combining, as it does, the square end of the English, and the short transept of the French cathedral. The later Scotch architecture, it is well known, was always apsidal; but in First-Pointed specimens, like the one before us, the square end occurs. Half-English Melrose, rebuilt

in Third-Pointed days, likewise displays it, and so does the exceptional chapel at Roslin,—which, by the way, Mr. Fergusson decides,



1. Plan of Glasgow Cathedral.
2. Plan of the Crypt at Glasgow.

by its details to have been the work of a Spanish architect. That it was the work of a foreigner, appeared certain: the question was, where did he come from?

Here we are reluctantly compelled to pause for the present. We hope, in another number, to resume the Handbook, and not only to draw fresh instruction from the plans which we have given, but to enter upon the consideration of some of the numerous questions of architectural taste or ecclesiological custom raised in Mr. Fergusson's suggestive pages. Their novelty and their importance have dissuaded us from attempting now to pursue our work any further. We think we have already said enough to direct our readers' attention to a work of peculiar interest, and to stimulate them to take up for themselves the problems which it contains.

(To be continued.)

ARCHITECTURAL EXHIBITION.—1856.

THE Architectural Exhibition has opened this year under circumstances more favourable than have ever yet attended it, in the exclusion of all drawings already exhibited in London, a sacrifice no doubt itself, but one which would work its own reward. The collection is so extensive, and the ecclesiology so prominent a portion of it, that we must be very brief in our notices of the respective designs, and still more so in our prefatory remarks.

1. The new Garrison Chapel to be erected at Edinburgh Castle, by R. W. Billings, is a clumsy jumble of Romanesque and modern castellated, coming in, we fear, where it is most damaging to the genuine and interesting remains of Queen Margaret's Chapel.

Mr. E. M. Barry selects Perpendicular for his designs for the Taunton Courts. This young architect shows several designs for the Oxford Museum, one of which got the second premium in Italian: another of them is a very tame Third-Pointed.

18. The proposed Church, Sneed Park, Durdham Down, Bristol, by Messrs. Gabriel and Hirst, is overdone.

We like the reality of a brick Homestead, by Messrs. Beadel, Son, and Chancellor, (23). By being practical they attain a satisfactory æsthetic result.

In 24 and 355 we find, at a most inconvenient distance, the exteriors and interiors of Mr. Christian's Church, at Tiptree, Essex, in Early Pointed, comprising nave, aisles, and apse under one span, with small transepts. The external effect is too like a large hall or barn.

We may take this opportunity of protesting most strongly against the practice too common in the present exhibition, of separating the different drawings of the same building by the same architect. There cannot be an arrangement more senseless in itself and more inconvenient to visitors.

45. Interior View of the Chancel of S. Mary's Church, Lancaster, (showing the proposed Restorations,) by Mr. E. G. Paley, displays a depth of bad restoration, of which we could not have thought Mr. Paley guilty, viz., a central mass of seats in the chancel, between the two blocks of longitudinal benches which fill up the aisles and the portions adjacent of the main building.

48. All Saints Church, Thirkleby, York; recently erected as a Monument to the late Sir Robert Frankland Russell, Bart., by Mr. E. B. Lamb, is characteristic of its architect; i.e. there are eight spikes, we cannot call them pinnacles, round the spire.

Mr. Norton's Church of Blaina, near Aberystwith, (49) is a cross Church in Romanesque, and does not escape the inherent heaviness, combined with trimness, of that style, when revived for modern purposes.

Mr. Norton likewise displays photographs of the exterior of his new Church at Bedminster (493), and of the famous Reredos (486), which must be a very striking and successful work. It occupies the whole width of the chancel, being itself divided into three main canopied groups

in very high relief, the Infancy to the north, the Ascension to the south, and the Crucifixion in the middle, with statues of the Evangelists between. On the whole it shows a boldness of conception and treatment, which is refreshing in modern work. The dimensions are 20 feet 6 inches in length, and 16 feet in height. The church itself we reserve for personal inspection.

Mr. J. C. Chamberlain in a house which he is erecting at Birmingham, for the very small sum of £2,300 (52) felicitously adopts features of Italian-Pointed, a style well suited for domestic purposes; and boldly branches into external polychrome of various coloured bricks, and encaustic tiles. We noticed last year some sketches of details by him which showed promise. Mr. C. J. Eastlake's Pointed houses for street architecture (54) are pretty, but with rather too much Puginic mannerism.

58. Interior View of Hatford Church, Berks, showing the proposed Restoration, by Mr. J. Brookes, deserves notice as a bold attempt to carry out what we have long considered a desideratum in ritual architecture, a constructional Chancel Screen, of which the germ is found at Westwell, and at Capel-le-Ferne, Kent, and which alone of modern architects hitherto Mr. Butterfield has grappled with, at Perth and Cumbrae, and, to some extent, in the chancel parclosof All Saints, Margaret Street. The present design exhibits, springing from a low solid screen, two pillars and two responds growing into three equal arches, bearing tracery of two sexfoiled circles, and a trefoiled circle above; the whole filling the entire space up to the roof, and so combining screen and chancel-arch. A wooden pulpit is hardly consistent with a treatment so solid and striking of the screen. The church itself is small, and destitute of aisles.

64. Design for a Village Church, by Mr. E. C. Wade, is simply ludicrous—cruciform without aisles, the windows resembling the clerestory of Lichfield, and the tower detached.

Mr. De Ville's Design for a Church (75) is a bad copy of a German Romanesque pile, utterly unsuited for present requirements.

Messrs. Habershon's Baptist Chapel at Hackney (73, 77), is a pointed building with an apse to hold the pulpit.

Mr. Withers's designs are noticed elsewhere.

We note "big" written in our catalogue against (104) in which Mr. H. Lote gives his notions of a church which is to hold 1060 adults and 400 children at a cost of £9200.

112 and 113 are the exterior and interior views of the church of S. Paul, at Tottenham, to be erected by Mr. C. Gray. The building exhibits much boldness of originality, not altogether to be commended, but as little to be classed with the vapid eccentricities of Mr. E. B. Lamb. The plan is that of a nave and aisles under a span roof with an apsidal east end, the style being a species of union of First and Middle-Pointed. There is a good deal of external polychrome in the brickwork, but the chief peculiarity is in the arches, all of which, both the chancel arch and those of the aisles are trefoiled, having, moreover, in lieu of mouldings, a chamfer, with flowers in relief. We are puzzled at an external eastern door, which we can hardly fit to the interior unless there is a passage in the thickness of the wall.

Mr. Clutton exhibits (117) buildings formerly intended to be erected in Victoria-street, Westminster, for the National Society's Training College. It is a great pity that the misfortune which has struck the entire ill-starred Victoria-street scheme should have rendered this building impossible. It is a striking collegiate pile in Middle-Pointed, lofty as befitted its locale, and with a prominent chapel:—only we question the ritual plan not a little, which is that of a college chapel, arranged stall-wise for men, with a transept, parochially benched, for the future schoolmistresses.

The less that is said the better of Messrs. Deane and Hill's competition church for Peterborough (124).

We extract the description of (141) a Free Christian Church, Clarence-road, Kentish Town, by Messrs. Wetten and Harris. "The church will accommodate about 500 persons, and was erected at a cost of £4000. The chief peculiarities of the structure are its loftiness, the facing of the walls internally with white bricks, tuck pointed, in lieu of plaster, the variety of the details, the open moveable benches, the paving of tiles throughout, &c." We are not a little puzzled with this building, not as to its architectural character, which is unmitigatedly bad, composed of a narrow pinched-up nave with a still more pinched-up aisle under separate gables, built in brick and without any dignity, in a sort of intermediate Pointed; but as to its destination. A "Free Christian Church" would imply some phase of Puritanism, but this building has in its apse an apparently solid immovable altar, and the pulpit bears statuettes. Is its appellation an alias for Irvingism, or some imitation of Irvingism? or is it Socinianism of the school which has raised the gorgeous conventicle at Liverpool?

Mr. Teulon's proposed church at King's Cross (142), we have already noticed. We do not think Mr. Clarke's design for the same church (159), as felicitous as it might have been. It wants breadth and repose, and the tower does not rise sufficiently. Mr. Clarke also shows his restoration of Rochdale Church (327).

Mr. Teulon also exhibits his almshouses and chapel at South Weald, Essex (161).

Mr. T. D. Barry's cruciform Tulse Hill church (186) is too square, and the aisles are cramped. The tower is placed at the side.

195 to 200 are various designs by Mr. Truefitt, exhibiting boldness in his constructional treatment of iron work, for purposes of internal domestic utility. His own church at Hulme, Manchester, is elsewhere noticed in this number. 199 is a design for a mural monument exhibiting mosaic applied centrally against a wall in a square-headed niche. We see no objection to this treatment.

Mr. C. Laws' competition church for East Moulsey, Surrey (201) affects Middle-Pointed and shows a confused line of gables.

Mr. F. H. Lee's interior of proposed new church at Peterborough (204) and (416) has no merit but size.

The obituary window by Mr. Willement, and reredos in pseudo Romanesque, designed by a Mr. Hide, and gaudily painted by Messrs. Kuckuck, at Broadwater church, Sussex, are a failure, and one to be

much deplored in so fine a church. They contrast strikingly with the neat drawing of the coloured restoration of the reredos at S. Cuthbert's, Wells, by Mr. Dollman.

232 to 236 are curious experimental designs for coloured brickwork, by Mr. R. Kerr, more to be praised for intention than execution.

276, a full size ideal figure of painting in fresco, by Galli and Cotti, is wretched in design and in execution. The figure is meretricious, the colouring gloomy and faded. The firm exhibits from 273 to 291.

In 293 and 294 Mr. J. K. Colling exhibits foliage designed from nature.

Mr. F. Digweed's village church (298) shows a tower capped with intersecting saddlebacks.

Mr. J. Brown's design for a church at Torquay (328) is tame.

We can say but little for Mr. Stride's decorative brickwork applied to a church (330).

Mr. J. F. Conolly's west elevation of a cathedral (335) seems positively copied from Mr. Wightwick's cathedral, of famous memory.

Mr. Fisher's design for the decoration of a church (336) is not bad. The principal tincture is a light green.

367, "External and internal views of the Church of the Most Holy Redeemer, Rome; now in course of erection for the Redemptorist Fathers, in the Villa Caserta, Via di San Vito, near Sta. Maria Maggiore and the arch of Gallienus," by Mr. G. J. Wigley, represents a small aisled and apsidal church in Italian Pointed. The adoption of this style, and the selection of an Englishman as architect in Rome, are facts the singularity of which need not be expatiated on. The same architect shows, in photograph, (483,) a showy, but not successful façade, proposed to be *appliqué* to the church of the Ara Cœli, "in honour of the Immaculate Conception."

399 is part of Mr. Ashworth's progressive restoration of Tiverton church.

We really must remonstrate with Mr. Bruce Allen for running into grotesque extravagancies like his "Geometrical study for the crypt—Lille Cathedral," numbered 410.

Mr. Yelf's design for a church (415) is too fine.

In 444, Mr. Griffith follows up his ecclesiastical botany, of which he exhibited specimens last year.

Mr. W. Burgess gives, on a large scale, a carefully-executed measured drawing of the Flèche at Amiens (446).

Mr. Owen Jones exhibits a drawing of the polychromatic decoration of the apse of Streatham new church (553), pretty, but too slight for ecclesiastical purposes.

558 to 562, and 565 to 567, are most elaborate drawings, by Mr. Lambert, of Pugin's painted glass at Cheadle. We may here observe that several specimens of painted glass are exhibited, none of them calling for special remark.

There are, moreover, numerous designs for cemetery chapels scattered up and down the exhibition, showing various modifications of Pointed, which we have without exception passed over; as to have noticed them would have been to have swelled our article with a dull,

uniform current of condemnation, as little agreeable to the architects as it would have been tedious to ourselves and our readers. We judged it the better course, as there were none we could much approve, not to select any one for comparative praise; for we could not conscientiously do so without setting apart another schedule of designs, demanding more than ordinary reprehension. The world has yet to learn the true idea of a cemetery chapel, architecturally, ritually, and also practically, as possibly succursal to the parish church for other offices besides the burial service. In the mean while England is being cumbered from end to end with a crowd of monstrous deformities. As to the dissenting chapels, all we have to say is that we pity the dissenters as much as we do ourselves, architecturally.

The number of ecclesiastical buildings (even without the cemetery chapels) is so great this year, that we are conscious we have omitted some; while we find ourselves precluded from those passing notices of interesting secular buildings which we feel ourselves at liberty to offer. We the more regret this, as the exhibition contains several specimens of those huge, palace-like structures destined for warehouses or chambers, which are already, with all their architectural shortcomings, so markedly and so advantageously altering the appearance of the streets of London and Manchester. Several of them show a bold external use of constructive polychrome. One at Manchester, by Messrs. Travers and Mangall (55), soars to the enormous height of 115 feet, by a length of 300 feet. Persons desirous of amusement had better look at M. Horeau's proposed improvements of London.

We should not forget that Mr. Garling's design (95) for the Oxford Museum, one of the six selected, is in Pointed; not, however, at all strikingly treated.

In addition to the architectural exhibition properly named, there are numerous specimens of materials shown, and of constructive fittings, grates, and so forth,—such as ecclesiastical metal-work, by Mr. Hart. We consider this feature one, not only legitimate, but useful in an architectural exhibition; only it must not be allowed to acquire undue prominence, or otherwise Suffolk Street will become a reduced copy of Sydenham.

The use of photography to render modern as well as ancient buildings is a healthful sign. We earnestly trust it will go far towards antiquating the delusive system of showing off buildings as exhibition drawings, against which we always have, and always will, most strenuously protest.

It will be recollected, as we commenced with stating, that the present year of the Architectural Exhibition is the first during which drawings previously shown in London have been excluded. It is highly creditable that with this most excellent regulation in force, so many designs should have been collected. We look upon the present year as a fresh commencement of the undertaking, for which we desire and expect a future course of usefulness wholly incommensurable by its previous efforts. It depends upon the architects themselves to render certain this success, in which the more general display of plans and elevations will be no unimportant element.

HOUSE OF MERCY, CLEWER.

THERE are curious coincidences in Ecclesiology, as well as in every other science ; and one of them, to those who are acquainted with its locality, will be suggested by the very title of the following paper. It is not a little remarkable that one of the latest and most gorgeous among the edifices of the older English Church, one whose very beauty speaks so painfully of the decline of art, one whose decorations testify to the worldliness, and erastianism, and corruption of Tudor times, Saint George's Chapel, should almost look down on a building, one of the earliest firstfruits of the present church revival, plain, simple, unpretending, stern,—bearing evidence, in its very want of decoration, to its design, and yet evincing, by its mastery over inferior materials, and its independence on external ornament, as hopeful a proof of the revived art, as it does of the revived earnestness of the English Church.

Most of our readers are aware that the House of Mercy, at Clewer, for the reception of penitents, has been carried on, under the patronage of the Bishop of Oxford, by a Sisterhood, since the year 1849. For some time it existed in an ordinary country house, adapted, so far as might be, (but still inconveniently) to its purpose. Surrounding land, to the extent of fifteen acres, having been purchased, the new erection—somewhat to the north of the old house—was commenced in 1854, and, three sides of the quadrangle having been finished, it was opened by the Bishop on the Vigil of Saint Andrew last. The architect is Mr. Woodyer : and, as we have not always been able to agree with the designs and arrangements of that gentleman, it is the more incumbent on us to say that we never yet saw a building which gave us the idea of greater pains and more workmanlike thought having been bestowed on its minutest details, as well as on its general design, than this.

It is with the three before-named sides of the quadrangle that we are principally concerned ; and we can only criticise the fourth (which, it is hoped, may be begun in the spring) from the general sketch. First we will give an idea of the whole arrangement.

The House of Mercy, then, forms a quadrangle, of which the north and south sides are carried considerably beyond the square. The east side is simply a cloister. The north (of three stories, including the dormers) contains,—the dormitories for the penitents,—with rooms for the Sisters in charge, intermixed,—the class rooms, the dining-rooms, dairy, &c.,—an oratory, and the temporary chapel. Still to the north is the tower, which carries the great tanks and the ventilation shafts. The west side has the kitchen, laundry, and other offices ;—towards the south end of this is the principal entrance. These then, are finished, and in full work. The south side will contain,—the Sisters' own rooms (for those, we mean, who are not actually engaged with the penitents,) the "Community room," the chapel, and to the south of it, and projecting at right angles from the southern façade, the Infirmary. Here also will be the rooms for probationers and for penitents of a higher class in society. The whole is of red brick, even to the mullions of

the windows, without any stone dressing, or any admixture of black banding or devices. The colour is good, and the masonry, (if such a word may be applied to such a material) is, and more especially in its buttresses, very *telling*. The style is Middle-Pointed, with perhaps no further deviations from precedent than the necessity of the case may justify. As a general rule, the windows of the rooms occupied by Sisters are foliated; these for the penitents without foliation.

We will now suppose ourselves to be entering at the great door: and to be going round the building from south to north.

The space intervening between the outer door, in the boundary wall, and that of the building itself, is covered in with a solid, flattish, timbered roof. On entering the building itself—(the great doors are very well treated and effective,) to the right are two small rooms, one of which is the porteress's lodge; above these are the temporary bedrooms for the probationers, and for the Sister in charge of them. Turning to the left, we enter the western cloister. This is a lean-to, lighted from the east by a succession of windows in wooden frames, of the shape of a truncated pyramid, opening back from the bottom, and regulated by balance-weights. These large apertures are necessary for the sake of ventilation,—all the offices, of whatever description, opening into this passage. These offices themselves are lighted by very large dormer windows, each containing eight square-headed lights, arranged five and three. The apex of the roof on this side is surmounted by a long, narrow, flattish, second roof, the sides being open with luffer boards, much after the fashion of the upper stage of a paper mill. From the western cloister, and to the left hand, we first enter the *ironing-room*, attached to which is a shuttered aperture for sending the clothes out. (It may be proper here to notice that washing forms a considerable part of the penitents' work; and the necessary communications with the exterior are so managed, as to render any prohibited intercourse next to impossible. Hence the shuttered window instead of the door.) Still going on, we next have to the left the *wash-house*; this communicates with another shuttered aperture for taking the linen in, and joins the fire-room. Next comes the *kitchen*, lighted by a lofty, octagonal, luffered lantern, of excellent timber work, which, externally, is one of the most picturesque parts of the building. It is to be observed that all these various departments can be (and at night are) completely shut off from each other; an arrangement which is found essential to the preservation of due order and subordination. This western cloister on the east opens into the quadrangle; though a lean-to, as we have said, the principals are distinguished by a very elegant, and somewhat solid-looking, trefoiled brace; an arrangement which forms an excellent perspective effect. At the northern door the stores are taken in; here also is the larder and the room for the Sister in charge of the kitchen, &c.

We now enter the north side. Here there is no cloister, but a passage running along the whole: the dairy, and two dining-rooms, intended for penitents, one of which for the present is occupied by the Sisters, until their own rooms can be erected. At the north-east end of the quadrangle, is a room, excellently contrived, for cloaks and

bonnets. It is open on two sides, with a double row of banisters, so as to permit free ventilation. Next to this is the penitents' day room, with two tables, and a desk, for reading at stated times. If we turn to the east, from the same north-east end, we shall first to our right have a class-room for penitents, for the present used as the Sisters' community-room, large, cheerful, and very real: a south window of three lights, sofa and piano, the walls hung with pictures, &c. We may observe that all the fire-places are managed much in the same way, and excellently: stone is here, almost alone, employed: the mantel-piece is, as it were, cut into two portions by the insertion of a sunk panel, bearing a coloured tile. To the east of this is the Assistant Superior's room, with a window of two trefoil-headed lights; and yet further to the east, and forming the end of the north wing, is a very large class-room, well lighted both from the east and from the south. There would be good room in this for forty penitents, commanded by the Sister's desk at the upper end of the apartment.

We ascend by the staircase which is in the great tower, and may therefore describe that first. Externally, it is very massy and bold, with overhanging eaves, and a pyramidal head, truncated near the top and surmounted by a small lantern, also pyramidally capped. Internally, it has an immense brick shaft, enclosing the ventilating apparatus, and the tank. Round this the staircase winds: the bathroom opens off from it, and the same fire, that regulates the supply of air, serves also for heating the water. To the east of the tower, and, as the French would say, *dominated* by the tanks, are other offices for which a large supply of water is necessary. They are approached by a long passage, which we mention for the sake of noticing an ingenious arrangement to facilitate inspection. In going along the passage, the penitents cannot be overlooked. A mirror is therefore fixed to the wall over it in such a way that from a Sister's room above, the whole space is commanded. No one who has been taught as a child how a certain man was "overtaken and slain by the enemy," because a certain horse lacked a nail to a certain shoe, will despise such details.

We now ascend to the upper passage of the northern wing. Here are the dormitories. Some of the penitents' rooms have four beds, some only one; the rooms of the Sisters are interspersed between them, and by small windows command them. At intervals are breaks in the chain of rooms, occupied by large tables, on which the clothes are given out, and also serving for other uses. We cannot help noticing one ingenious contrivance, the credit of which is due to Mr. Cox, the intelligent clerk of the works. It is matter of importance that the penitents should not be able to fasten themselves into their rooms. They have of course no bolts or locks on the interior. But still, with a common latch, it might be possible for them to insert something between the latch and the upper part of the "*keep*," which would prevent the latch from turning as the handle would have it. The "*catch*" is therefore made moveable, and is put at the command of a key, which the Sister in charge carries. In case a penitent should attempt to fasten her door by the only means in her power, the key is inserted, the catch turns round, and the door opens at once. At the end of this passage, and there-

fore over the large class room, is a small oratory. The east window is an unequal triplet, the central light being the lowest, with a plain circle in the head. This oratory will, when the building is finished, serve for use of those Sisters only (four in number) who are in actual charge of the north wing; the others will of course have access to their own chapel. The third story, which is in the roof, is calculated for more penitents, and contains at the east end the temporary chapel. This calls for no particular notice; it is as well arranged as circumstances will admit; the altar is properly vested. Owing to a necessity in the shape of the apartment, the Sisters at present sit nearest the altar, the Superior and Assistant-Superior alone occupying their proper places. This will be rectified in the true chapel. We wish, however, that even temporarily, the blue rim of glass to the two small eastern windows had not been admitted. This eastern gable is sufficiently striking from the exterior. The lower story, with its two two-light windows, the class-room; flanked by angular buttresses of two stages, and with a central buttress of one. Above the latter, a slightly projecting oriel, (the east end of the oratory) which runs up pyramidally, and terminates in a brick cross; on each side of this is a window, (those which form the east end of the temporary chapel.)

We now come to the east side, which consists of a simple cloister; it contains nine bays, the central one being taken up with the entrance, on the one side into the quadrangle, on the other into the garden. On each side of this to the east are four windows of four lights each, acutely-pointed trefoils, with interjacent buttresses of two stages. This, seen from the garden, is an excellent specimen of what may be done with simple red brick, where there is no actual size to give grandeur to separate details. On the interior, each bay has a single light, and from the quadrangle an arch of construction, which excellently relieves what might else be a monotonous space. The tiling of this cloister is very good; the walls are illuminated with legends; that for example over the door into the north wing, "Him that cometh unto Me, &c."

The southern wing, as we have said, is not yet begun, and we can only make a few remarks on it from the plans. The chapel occupies its eastern portion, and projects far beyond the east cloister. This, very properly, is of a character far more ornate than the rest of the building. The east window, of three divisions, the two side ones of two trefoiled lights, the centre one of a single trefoiled light, carries two and one quatrefoiled circles in the head; on the south side, to the eastward of the projecting infirmary, we have two adjacent windows of two trefoiled lights each. The bell turret is on the north side. All this is very pretty; so also is the rest of the wing, which however we would rather not criticise from the drawings, because before many months we hope to have the opportunity of noticing the original. We will only make two remarks by way of advice on this same south side.

1. We think the simple employment of red brick, without stone dressings, and without any kind of ornament, not only excusable, but commendable. But the case would be different as regards the chapel; and here we hope to see in the building itself stone dressings. The

example of the Cistercians might be quoted against us. To which we would reply that, granting the Cistercians right, and all other orders wrong, the enormous size of their early churches,—witness Pontigny, witness Cîteaux, witness Alcobaça,—would ennoble an apparent meanness in ornamentation. That excuse cannot be pleaded here.

2. We are not quite satisfied with the gabling of the chapel, as compared with that of the adjacent buildings. When this edifice stands on the north or south side, so that its gable is parallel with that of the wing of which it comprises a part, the difficulty must necessarily occur. In former days, it seems to have been overcome in three ways: either by the superior height of the church; or by a difference in the line of the building; or by a break between it and the contiguous edifice. Every one must have lamented at that otherwise noble college of Hurst, how the hall and chapel are so contrived, that the former, at a distance, will have the appearance of being the nave of the latter. We trust that no similar mistake will disfigure the beauty of Clewer.

Our readers will see that—apart from any religious view—we consider the House of Mercy a work of high art. We do so on several distinct grounds: the novelty—so far as ancient precedent is concerned—of the idea; the nature of many of the details—(*difficile est proprie communia dicere*—and if to *write*, certainly to *build*,) and the character of the materials employed. We trust that before many months have elapsed we shall be called to notice the final completion of the erection; and in the meantime wishing the work most heartily God speed, we will conclude by expressing our hopes that its past success may be an earnest—and we could scarcely wish more—of its future progress.

S. PAUL'S, DUNDEE.¹

THIS church we consider to be an extremely successful modern composition. It consists of chancel with north and south chapels, two transepts, nave, aisles, and western tower. The situation too is very remarkable. Rising abruptly to a considerable height from the north and west, on the hill formerly crowned by the ancient castle of Dundee, the foundation quite overtops the roofs of many of the adjacent houses; and the enormous height of the edifice itself, thrown up on such an elevation, renders the church a most conspicuous object in every distant view of the town.

As is fitting in a Scotch building of such dimensions, it is apsidal, the apse being pentagonal. The eastern windows are of two trefoil lights, with a quatrefoil in the head. The groining of the apse is of stone, and very good.

The chancel itself it is more difficult to criticise, because the fittings, though they had arrived when we visited the church, were not in their places, and indeed, were scarcely unpacked. They are by Rattee, and (so far as we were able to judge) are very good. We need not say that the chancel is stalled, besides which there is a quasi-throne for the

¹ We are indebted to a local paper for some details which we have inserted.—ED.

Bishop. The altar-fittings are temporary. The Bishop's seat, with a miserere, is on the north side. There is one pier arch both to the north and to the south,—of early Middle-Pointed, as the whole church is,—circular, with octagonal flowered capitals, and circular on octagonal base. The eastern windows in the aisles are rather quaint than pretty, having one trefoil light with a trefoil in the head. Those on the north and south, are of two lights, trefoiled and quatrefoiled in the head. These aisles are lean-to.

The enormous height of the transept is one of the most striking features in the building. The windows, north and south, are of four lights in two divisions. There is an eight-foiled star in the head. The mullions are, perhaps, rather thin. In the nave, everything is sacrificed to height, and the effect is worth the sacrifice. There is neither clerestory nor any attempt at a triforium. The piers are very high and slender, clustered of four, and with octagonal bases. There are four bays. The aisles are a kind of medium between ordinary leans-to, and that succession of transepts which are not uncommon in foreign town churches: the lateral gables being simply made out of the roof, and not constructional from the stonework. The windows of three lights, north and south, are varied and good. The roof, both of the nave, and of the west aisles, is prettily and effectively powdered in brown and white.

The pulpit is a light octagonal structure of Caen stone, finished with Peterhead granite columns at the angles, and standing on a base also of octagonal shape. Each of the four panels in front has a sculptured head of one of the four Evangelists in high relief, and the lower portion of each panel is filled up with diaper work, and the angles, capitals, and cornices are beautifully relieved with granite. The hand-rail of the stair is also of carved Caen stone, with the balusters also of polished granite. The carving of the pulpit, as well as all the other carving in the church, has been executed by Mr. Farmer of London.

The font is of an octagonal form, and composed chiefly of the gray sandstone of Forfarshire. The centre block, forming the pedestal, is a stone presented to the Bishop of Brechin, by the Rev. Dr. Anderson, of Newburgh, and supposed by him, from his antiquarian and geological information, to have belonged to the old Abbey of Lindores.

The brass lectern, by Mr. Hardman, was executed from designs approved of by Mr. Scott.

One of the most remarkable features in the church is the belfry arch. Itself of three orders, it carries, halfway up its height, a projecting balustrade of quatrefoils for a kind of gallery; above which, from the interior, the west window is visible. To the south of this belfry is a vestry for the choristers; lighted by a very ingenious and telling skylight with wooden mullions. The vestry for the clergy is in a kind of crypt under the chancel; and is entered also by a passage from the Bishop's house on the north side of the church.

The seats, when we visited the building, were only beginning to be put in; they are of deal, but good and effective with comparatively little work.

The windows of the apse, by Hardman, have the following subjects beginning from the north-west; type and antitype occupying adjacent

lights in the same window. 1. The Expulsion from Paradise and the Annunciation. 2. Isaac carrying the wood to Mount Moriah, and our Lord bearing the Cross. 3. The Brasen Serpent and the Crucifixion. 4. Jonah and the Resurrection. 5. The Translation of Elijah and the Ascension. The only objection that can be taken to this arrangement is that of the central window, by which the Crucifixion is pushed out to a side light, instead of occupying the midmost and most prominent place,—a fault, which there surely might have been more than one easy method of obviating.

There is a window in the north aisle, by Gibbs; and the west window is by Scott of Carlisle. Five new ones, we understand, are ordered. Four are by Hardman: of these, two have the four Evangelists, two have types of the Holy Eucharist—The Manna, The Paschal Lamb, Elias fed, and Melchisedec. The fifth is by Scott of Carlisle, and has—The Good Shepherd, The Sower.

But it is the tower which is the chief feature of the building. Imitated from the ancient tower, still existing, of the great church at Dundee, it surpasses it in elegance, while it has the addition of a spire, which in the other has long since perished. The principal entrance is on its west side, approached from the street by three or four flights of from twenty to thirty steps in all. There are two external galleries corbelled out from the main tower, and balustraded with a series of quatrefoil circles,—the lower at the base of the belfry windows, the higher at the top of the tower. The weather-cock is 235 feet from the road, thus making the church the highest in Scotland: there is a semi-octagonal turret at the south-west end, capped with a very solid pinnacle, and forming one of the great characteristics of the tower. There are two adjacent belfry windows, managed remarkably well. Under the transom, they are each of a single light; above that, there are, in each, two trefoil lights with a foliated circle in the head. In the lower stage of the tower there is properly but one window on the western side, two-lighted and with two and one trefoils in the head. Under this comes the porch, from the necessity of the ground of very shallow projection; but nothing can be better or more delicate than the mouldings of the three great orders in the western entrance.

The principal dimensions of the edifice are as follows: the length of the nave is 84 feet 4 inches, and its width 24 feet; the width of each side aisle is 10 feet 6 inches; and the total width of the church at the transept is 64 feet. The length of the chancel, including the apse, is 35 feet, and its width 24 feet; the height of the walls to the nave roof is 42 feet, and the height from the floor to the apex of the nave roof is 67 feet; the height from the floor of the chancel to the groining of the roof is 45 feet. The tower is 27 feet square at the base externally.

In conclusion, we most heartily congratulate Mr. Scott on this very successful work. It is an example of a formidable difficulty successfully overcome; since it is simply what it pretends to be, a large town church, neither cathedral nor collegiate, but exactly suited to the want which it is intended to supply.

The Bishop's house adjoins it on the north side; and communicates with the vestry by a passage tunnelled underneath the chancel.

DR. LUSHINGTON'S JUDGMENT.

THE decision of the judge of the Consistory Court of London in the cause of *Westerton v. Liddell* was delivered so soon after the appearance of our last number that enough time has elapsed for the subject to have been worn almost threadbare by the criticisms of our contemporaries. Under these circumstances we do not propose to enter upon a detailed examination of this most unsatisfactory judgment, but merely to make a few remarks on certain points of importance.

In the first place the gain is not small of having had it authoritatively laid down by Dr. Lushington that the rubrics of the last revision of the Prayer Book constitute the present law of the Church of England, and that no length of desuetude, and no possible inconvenient consequences, can diminish their stringency and legal obligation. This principle has been constantly asserted in our pages : and we are truly thankful to see it now enforced by an ecclesiastical court. It can escape no one that those who would be most inclined to exult in the practical conclusions of Dr. Lushington's judgment have most to fear from a compulsory enforcement of the rubric. We do not counsel retaliatory proceedings ; but it is well that all should thoroughly understand that the weapon which has been used against the Knightsbridge churches cuts more ways than one.

How little inclined Dr. Lushington has shown himself to carry out his own principle, is exemplified in his condemnation of a credence-table,—an article of furniture, not indeed of obligation, but of manifest convenience, and plainly implied in a rubric added to the Prayer Book by its last revisers. But this point has been sufficiently discussed in the Bishop of Exeter's valuable letter to Dr. Lushington. We cannot bring ourselves to believe, that upon a well-argued appeal to a higher tribunal, so harmless and useful an ornament can be pronounced illegal : no one has ever pretended to make it binding.

The whole question as to the greater part of the church ornaments in dispute in the present case turns on the point whether or not they were in use in the second year of Edward VI. by authority of Parliament. Is it impossible to find out now what was in use at that period ? Dr. Lushington thought it so difficult that he was half disposed to take the easier alternative of rejecting all ornaments whatsoever. But it has always seemed to us that if any one would first be at the pains to find out what were the actual ornaments of the church and clergy in England before the end of Henry the Eighth's reign, and then realize to himself that everything that was not specially and authoritatively altered or abrogated must of necessity have remained in legal use, he would soon be able to comprehend the force of the existing rubric. No view more unreasonable, or more inconsistent with the whole spirit and history of the Prayer Book, was ever enunciated than that contained in Dr. Lushington's dictum, that whatever has not been explicitly ordered is implicitly condemned. It is almost a waste of time to enumerate the particulars—of theory and of practice—by which the present Church of England shows its identity with that of the

times preceding the Reformation. It seems to us as unpardonable in a lawyer as in a theologian to imagine, as Dr. Lushington seems to do, that a *new* Church was constituted at the Reformation. The most cursory examination of Wilkins, or of Cardwell, or of Sparrow, would show the contrary.

The truth is that the authorized changes in the externals of worship in the second year of Edward VI. were comparatively very few. The clergy ministered in the full vestments of the unreformed Church, with the exception of the orphreys of their albs: the churches had been stripped of nothing but the *extraneous suppellex* connected with such images, pictures, &c., as had no relation to the regular offices of the Church—that is, the Hours and the Mass. So far as we can see, the only change in the high-altar and its belongings was a reduction of the number of lights to the primitive, and old English, use of two. We are not saying that all sorts of innovations were not attempted by individuals. It is clear from the history of the times that the greatest discrepancies of practice prevailed when once the innovating spirit had begun to work: and often, but vainly, did “the Council” try to repress and restrain such irregularities. And hence the force of those words of the rubric “by the authority of Parliament.” There is an important passage from a letter addressed “to all Preachers” by the Council, given by Wilkins, (Concil. IV. 27) which we must here quote. The letter bears the date of May 13th, 1548—i.e., in the second year of Edward VI. “What is abolished, taken away, reformed and commanded it is easy to see by the Acts of Parliament, the injunctions,¹ proclamations, and homilies; the which things most earnestly it behoveth all preachers in their sermons to confirm and approve accordingly: in *other* things which be not yet touched, it behoveth them to think that either the prince did allow them, or else suffer them,” &c.

It is very important to notice in detail how little the regular offices of the Church were interfered with. This may be seen in Wilkins' chronological arrangement of authoritative documents. For instance in the first year of the new reign, some time between January 28th, 1547, and January 27th, 1548, (according to our present reckoning) appeared the famous Injunctions, prohibiting all candles “but only two lights” on the altar. This was the only interference with the Mass. In the same year (Concil. IV. 11) the Order of the Communion was published; in which, after certain specified alterations, it was commanded that the office should be performed “without the varying of any other rite or ceremony in the Mass until other orders shall be provided.” In the beginning of the second year,—viz., February 6th, 1547⁸,—there was obliged to be issued a “proclamation against those that do innovate, alter, or leave down any rite or ceremony in the church of their private authority.” (Concil. IV. 21.) This mandate, in very strong language, orders everything to be retained, except the custom of burning candles at Candlemas, of ashes on Ash-Wednesday, palms on Palm Sunday, and creeping to the Cross on Good Friday; which, it says, the Archbishop had already prohibited, viz., in his

¹ Dr. Lushington seems to have doubts whether these Injunctions had statutable force. “The Council” would seem to have thought differently.

letter dated January 27th, 154 $\frac{7}{8}$, given by Wilkins, Concil. IV. 22. In the following month, February 24th, 154 $\frac{7}{8}$, Cranmer writes to his suffragans, ordering, by the authority of the Council, the removal of all images—(but the crucifix would seem to be not included in this condemnation.) In this same second year appeared Cranmer's Visitation Articles founded upon, and re-echoing, the injunctions of 1547, and condemning all lights, except "the two lights upon the high altar."

This brings us to the third year—from Jan. 28, 154 $\frac{8}{9}$, to Jan. 27, 154 $\frac{9}{9}$. On Feb. 15 appeared a letter (Concil. iv. 31) commanding an inventory to be made of church goods, and complaining loudly of the improper sale "of vestments, plate, jewels, and ornaments, and in many places the bells and lead also of their churches." In the following month, March 13, a letter was issued by the Council on the subject of Communion in both kinds, and alluding to the First Prayer-Book. Later in the third year—the month is not known—appeared the "Articles to be followed," (Concil. iv. 32,) which show that the downward course of things was still in progress which culminated in the Puritan extreme of the Second Book: an extreme from which, we are thankful to say, our Church has been in a state of gradual reaction ever since, from the 1st of Elizabeth to the last Revision. In these "Articles" the old Injunctions (of 1547) are continued to be enforced, with the specified exception of what related to the "candles upon the altar."¹

The letter of the Bishop of Exeter, before referred to, has made good use, in defence of the Cross, of certain inventories of church ornaments made at a later date than the second year of Edward. We may here, with our friend Mr. Chambers' permission, mention that his promised "Remonstrance" will be enriched with most important extracts from the inventories of the later years of Edward VI., and the earlier years of Philip and Mary, now preserved in the Record Office, which will prove to demonstration the retention in churches of the cross and other ornaments in the second year of Edward VI.

Dr. Lushington's judgment about the plurality of altar-coverings will probably be rendered nugatory by the common sense of the public; but we may extract a note from Lyndewode which gives an useful gloss on the fact that the important constitution of Winchelsea, *De Ecclesiis Edificandis* orders plural ornaments in the singular number. The text orders "Vestimentum principale," and again, "Frontale ad magnum altare." The note is as follows: "Adverte, quod ea quæ præcedunt, et quæ subsequuntur, pertinere debentia ad inventionem parochianorum,

¹ In a correspondence between the Dean and the Archdeacon of Bristol, which is in progress in a local paper, the former has made an attempt to show that altar-candles ought to be included among prohibited ornaments. To prove this he first puts forward, as an original argument, Mr. Robertson's opinion, that "before the sacrament" meant "before the pyx, i.e. the reserved sacrament"; although this was answered—we think, satisfactorily—twelve years ago, by the editors of the *Hierurgia Anglicana*: and next he argues, in apparent forgetfulness of the regal years of Edward, that the "Articles" of the *third* year are a better interpretation of the practice of the *second* year, than the Injunctions of the *first* year; although the very object of the Articles was to authorise the omission of something that was ordered in the Injunctions, thereby proving (we should have thought) that, *till then*, i. e. till the third year, altar-lights were in legal use.

ponuntur in hoc capitulo in numero singulari, viz. hoc modo, Ordinale, Missale, Manuale, Calicem, &c. Ex quo videtur quod parochiani non tenentur ad plura de eodem genere inveniendâ quam hic expressa, etiamsi ecclesia eis indigeat; et sic, ut videtur, de aliis quibuscunque, . . . Possem tamen in hoc casu satis consonanter juri dicere, quod ista locutio singularis contineat in se etiam pluralitatem in eodem genere." We refer all who are interested to the remainder of the note, (Lyndewode. Provinciale, Lib. iii. tit. 27,) and to following notes, which show that some difficulty was felt as to the use of the singular number. But it was surely more reasonable to conclude that the law only imposed the *minimum* obligation on the parishioners, than to lay down that the mention of one altar-covering excluded a plurality.

We learn with unalloyed satisfaction that it is resolved to carry the case by appeal to the Court of Arches, and, if necessary, to the Judicial Committee of the Privy Council. We hope that our readers will contribute towards the necessary expenses, and assist the conductors of the case by their suggestions and the results of their investigations.

We conclude with the remark that the present ambiguous state of the whole Ecclesiastical law on this subject must go far to convince all parties of the absolute necessity of the restoration of self-government to the Church. The present state of things is an absurdity. The promoters of the case of *Westerton v. Liddell* are unconsciously working for the speedy revival of the active powers of Convocation.

THE THEORY OF THE PRAYER BOOK.

MY DEAR MR. EDITOR,

The question of the alteration of the Prayer Book may be regarded either theoretically, or with a view to the actual civil, and—so to speak—political *status in quo* of the Church of England, and different results might follow our entertaining one or other aspect. I propose to regard it in the theoretic aspect. We have seen various schemes put forth—some for the abbreviation, some for the multiplication, some, strange to say, for the lengthening, some for the division—of our services: schemes, from each of which, perhaps, something may be learnt, and which all unite in proving thus much—the growing interest on all sides in the composition of the Prayer Book. Were it my place to point out, among the different plans proposed, that which seems to me to unite most requisites in its favour, it would be that of Mr. Percival Ward, in his recently-published letter. Yet even here, I think, we have something to desire: and I propose, with your leave, to devote three or four letters in the *Ecclesiologist* to the consideration of the question. That we shall hear more of it in the approaching session of Convocation, we can hardly doubt: and it may be well, therefore, to point out a source or two of information, too generally overlooked, before that event takes place.

To two most important documents I will at once allude, because I shall have to refer to them over and over again. The first is the report

of the Committce appointed by Convocation for the consideration of the subject ; the second is the able work—and we must go back for many years before we find an abler—of Mr. Freeman, on the Principles of Divine Service. It matters not that the Report is characterised—not unnaturally, nor, perhaps, undesirably—by a certain degree of timidity, nor that the Treatise, in its ingenious making of points, where none can be found,—in its curious discovery of unintended coincidences,—in its clever and plausible hypotheses,—reminds one of some of the best efforts of Sir William Follett, on behalf of a valued client. To write about the English Prayer-Book without constant reference to both of these sources, would indeed be absurd.

At present, however, I am not even about to discuss the question whether a revision of the Prayer Book is needed, or not. It will be more convenient, I think, to consider the matter, in the first place, historically. There was a time when, in the judgment of the majority of the English Church, the then Prayer Book *did* need a revision. How was it effected ? What was the principle which seems to have actuated the Reformers ? How far do they appear to have come up to what they intended ? If they failed, where did they fail ? What leader did they follow, and how far did he and they set out with the same object in view ? These considerations must have their value for us—the value of precedent for the timid, and of experience for the bold.

For we are come into a place where two seas meet. On the one hand, we have an urgent, a crying, an overwhelming need for more frequent and more popular services. We have an amount of Daily Service [I am, of course, now, carefully excluding Holy Communion,] going on amongst us which, in proportion to our numbers, has been known to no Western National Church for five hundred years. We have a population increasing beyond all precedent ; we have towns enlarging themselves, and engulfing up masses of men, on a scale, and at a rate, absolutely without parallel ; and—let no one be startled at what I am about to say, for it is the very truth,—we have a Prayer-book, so far as Daily Service is concerned, TOTALLY UNTRIED. I know very well that we read in pretty little story books—those which have vignettes of angels, and crosses, and monograms of all possible and impossible descriptions,—how, in the good old times of Queen Elizabeth and the Stuarts, “Anglican” peasants used daily to go to their churches, as regularly as to their dinner. I have also perused, in a class of books intended for still younger readers, many amusing tales of dragons, witches, and giant-killers : and I believe these as much as I do the others, and learn a great deal more from them. It was *not* so ; there never was daily service on anything like an extended scale ; there never was daily service among our villages to compare with that which we now are privileged to see. What there *was*, was dying *out* ; what there *is* (and God be thanked for it !) is coming *in*. I may well, therefore, say that daily service, in anything approaching to what may be called a national scale, is a thing as yet unknown among us. What wonder if we find difficulties, drawbacks, inconveniences ? The engine is on its trial ; and he who blindly shuts himself up in what he calls the past (but which, indeed, so far as we are concerned, is no past,)—he who blindly refuses to inquire whether a little alteration here, a little easing there, would

not help us, is about as wise as the engineer who should persist that his engine, on its first trip, worked perfectly, and that its jars, and tightness, and vibration, were necessary parts of its construction, if not proofs of its excellence.

But then we have a difficulty on the other side. If we once begin alterations, where are we to end? How can we say, Thus far, and no further? To what a torrent of innovation shall we open the gate? What doctrine will be safe? We shall have lost our Malakhoff—the prestige of immutability—and how can we hope much longer to hold our Sebastopol?

Of all this in due order. Now let us return to our starting point, and see what the revisers of the older English forms did in the sixteenth century.

They wanted, what we want now,—a *bond fide* daily service, to be attended by the people, to be shared by them, to be understood by them, to be theirs as well as the Priest's. What guide did they follow in their bold attempt—how far intelligently, and how far successfully? And this brings us to a work which it is wonderful to find so little quoted or referred to by our ritualists: I mean, Cardinal Quignon's revision of the Breviary. Palmer gives but a brief description of it; and even Freeman only refers to it in three or four places: and yet it is more than the basis of the English Prayer Book. Were we to class all offices into families, Quignon's would not stand with the Breviary, but would take its place with our own service: and therefore it is of the greatest importance that we should be thoroughly acquainted with the Spanish ecclesiastic's reform, in order that we may thoroughly appreciate our own. It is not too much to say that, in one or two important changes, it goes far beyond our revision. And considering not only the value, in an ecclesiastical view, of the Preface, but the extreme rarity of every edition of the book, I think that I shall be conferring a benefit on your readers if I here transcribe the whole, inserting in their proper place the parallel passages from the English book. It has never, that I am aware of, been reprinted: and it is well that it should be put in an accessible shape, before any attempt is made to develop or to further the reform of which the writer speaks. I may mention, that I quote from the Paris edition of 1536. This is an exact reprint of the Roman edition of 1536 (or 1535, for *that* point is disputed.) The latter was almost immediately called in and corrected for a second edition. We may probably conclude that the Paris reprint would be that which made its way into the hands of the Reformers. The brief of Paul III., approving the book, and authorising all secular Clergy to use it, on condition of obtaining a special licence (to be delivered free of expense) from the Apostolic see, is dated Feb. 5, 1535.

Thus, then, runs this famous, and yet little-known preface: and I would entreat your especial attention to every word of it.

"Ad Sanctissimum Patrem et Dominum nostrum Paulum III., Pont. Max., Francisci Quignonii, Tit. S. Crucis in Jerusalem Presb. Card. in Breviarium proxime confectum Prefatio.

"Cogitanti mihi, Pater sanctissime, atque animo repetenti initia veteris instituti quo sancitum est ut clerici, sacris initiati, vel sacerdotiis præsi-

dentes, singulis diebus perlegant horarias preces, quas canonicas etiam appellamus, tres omnino causæ spectatæ fuisse videri solent. Quarum ea prima est, quod cum ceteri homines in quâque civitate aut suum officium agant, aut in Republicâ administrandâ sint occupati, clericis, ex eo vocatis, ut Hieronymus testatur, quod de sorte Domini sunt, quique bonis ecclesiasticis aluntur, hoc potissimum negotium divinis et humanis legibus est injunctum; in commissum sibi populum, ac de se bene merentem, Deum propitium habere cunctis rationibus enitantur. Quod non solum sacrificiis efficitur, sed etiam precibus quæ a pio corde proficiuntur, teste Jacobo, qui nos ad precandum cohortans, *Orate* (inquit) *pro invicem ut salvemini*, multum enim valet precatio justî assidua. Altera causa est, ut qui reliquo populo exemplo esse debent virtutis et sanctimonîæ, assiduâ prece Deum alloquentes, minus opportuni reddantur tentatori Diabolo, si eos invenerit, ut Hieronymus ait, occupatos; et a cogitationibus caducarum rerum subinde advocati, contemplationi divinarum assuescant. Tertia, ut religionis quoque futuri magistri quotidianâ sacræ scripturæ et historiarum ecclesiasticarum lectione erudiantur, eomplectanturque, ut Paulus ait, eum qui secundum doctrinam est, fidelem sermonem, et potentes sint exhortari in doctrinâ sanâ, et eos, qui contradicunt, arguere.

“Et profecto si quis modum precandi olim a majoribus traditum diligenter consulit, horum omnium ab ipsis habitam rationem manifesto deprehendit.

“Sed factum est, nescio quo pacto, hominum negligentia, ut paulatim a sanctissimis illis veterum patrum institutis discederetur. Nam primum libri Sacræ Scripturæ, qui statis anni temporibus erant perlegendi, vixdum incepti a precantibus prætermittantur. Ut exemplo esse possunt liber Genesis, qui incipitur in Septuagesima, liber Isaïæ, qui in Adventu, quorum vix singula capitula perlegimus: ac eodem modo cetera veteris testamenti volumina degustamus magis quam legimus. Nec secus accedit in Evangelia, et reliquam Scripturam novi testamenti, quorum in loco successerunt alia, nec utilitate cum his, nec gravitate comparanda, quæ quotidie agitatione linguæ magis quam intentione mentis inculcantur.

“Deinde Psalmorum plerisque, qui singulis hebdomadæ diebus erant destinati, rejectis, pauci quidem toto fere anno repetuntur. Tuuc historiæ sanctorum tam inculte et tam negligentî judicio scriptæ leguntur ut nec auctoritatem habere videantur, nec gravitatem.

“Accedit tam perplexus ordo, tamque difficilis precandi ratio, ut interdum paulo minor opera in inquirendo ponetur, quam cum inveneris in legendo. Quibus rebus animadversis, felicis recordationis Cle-

The first original and ground whereof if a man would search out by the ancient Fathers, he shall find that the same was not ordained but of a good purpose, and for a great advancement of godliness.

But these many years past, this godly and decent order of the ancient Fathers hath been so altered, broken, and neglected, by planting in uncertain stories, and legends, with multitude of responds, verses, vain repetitions, commemorations, and synodals, that commonly when any book of the Bible was begun, after three or four chapters were read out, all the rest were unread. And in this sort the book of Isaiah was begun in Advent, and the book of Genesis in Septuagesima; but they were only begun, and never read through: after like sort were other books of holy Scripture used.

And furthermore, notwithstanding that the ancient Fathers have divided the Psalms into seven portions, whereof every one was called a Nocturn: now of late time a few of them have been daily said, and the rest utterly omitted.

Moreover, the number and hardness of the rules called the Pie, and the manifold changings of the service, was the cause, that to turn the book only was so hard and in-

mens VII. Pont. Max., cum intelligeret officii sui esse, cum aliorum Christianorum commoditatibus prospicere, tum in primis clericorum, quibus ministris utentur in commissis sibi grege administrando, me hortatus est, negotiumque dedit, ut quantum curâ et diligentia uti possem preces horarias eâ ratione disponerem, ut sublatis, quas dixi, difficultatibus et dispendiis, clerici majoribus etiam commodis ad precandum allicerentur. Quam ego provinciam libentissime suscepi simul ut Pastori summo honestissima præcipienti parerem, simul ut bono publico pro meâ virili parte servirem. Adhibitis igitur quibusdam meorum domesticorum, prudentibus hominibus, sacrarum literarum et pontifici juris doctrinâ præditis, eisdemque Græce et Latine eruditis, dedi operam quam maxime potui ut commode ac ex utilitate publicâ rem conficerem in hunc maxime modum.

“Omissis antiphonis, capitulis, et responsoriis, ac multis hymnis ceterisque id genus rebus scripturæ sacræ lectionem impediens, breviarium constat ex Psalmis, et Scripturâ sacrâ veteris et novi testamenti, et sanctorum historiis, quas ex probatis et gravibus auctoribus Græcis et Latinis decerpimus eademque stilo paulo quidem cultiore, non tamen fucato, exornare curavimus. Relicti sunt etiam ex hymnis qui plurimum omnium habere visi sunt auctoritatis et gravitatis. Psalmi sunt ita distributi, retento quatenus licuit veterum patrum instituto, ut omnes perlegantur singulis hebdomadis totius anni, terni singulis horis, unius longitudine cum alterius brevitate sic compensatâ, ut labor legendi diurnus par propemodum sit tota hebdomada, et perinde toto anno.

“Quod pertinet ad Scripturam sacram ex veteri testamento perleguntur utilissimi et gravissimi quique libri.

“Ex novo autem nihil prætermittitur, præter Apocalypsin ejus principium tantum legitur, quin potius Epistolæ Pauli cum canonicis et Actis Apostolorum repetuntur. Ex lectionibus enim ternis quæ singulis diebus totius anni leguntur, prima est ex veteri testamento, secunda ex novo, quâ totum ipsum, demptâ, ut diximus, parte Apocalypsis, absolvitur; tertia ex historia Sancti, si cujus festum celebratur: quod si nullum fuerit, Apostolorum Acta, et epistolæ tertiâ lectione repetuntur ordine notato in Calendario.

“Propter inconstantiam temporis Paschalis et aliorum festorum mobilium fieri non potuit ut regulas omnino vitaremus; quarum tam plenum erat prius Breviarium ut vix ætas hominum ad earum rationem perdiscendam sufficeret. Sed nos tam raras et perspicuas disposuimus ut eas cuivis facile sit intelligere.

[After then describing the Hours, according to his new rite, and repeating and enforcing some of his former observations, the Cardinal thus concludes;—]

“Porro quanquam non fuit nobis propositum brevitati sed commoditati præ-

tricate a matter, that many times there was more business to find out what should be read, than to read it when it was found out.

These inconveniences therefore considered, here is set forth such an order, whereby the same shall be redressed.

The New Testament is appointed for the Second Lessons at Morning and Evening Prayer, and shall be read over orderly every year thrice, besides the Epistles and Gospels; except the Apocalypse, out of which there are only certain Proper Lessons appointed upon divers Feasts.

Yet, because there is no remedy but that of necessity there must be some Rules, therefore certain Rules are here set forth, which, as they are few in number, so they are plain and easy to be understood.

cantium consulere, utrumque tamen, ut speramus, consecuti sumus. Nam licet lectiones singulæ longiores sint in hoc Breviario, sunt tamen tres duntaxat : cum in priore, adjuncto officio Beatæ Virginis, sint duodecim cum totidem versiculis et responsoriis. Et licet quidam Psalmi in hoc sint longiores, in illo tamen singulis diebus leguntur multo plures si repetitos numeros tanquam diversos.

“Accedit, quod in illo magna est perplexitas et longitudo officii tum feriæ, tum etiam Dominicæ diei. In hoc nullum aut minimum est dierum totius anni discrimen, nec enim interest ad longitudinem de dominicâ seu feriâ agatur, an de festo. In illo Psalmi hinc inde cum difficultate, morâ et tædio volvendis chartis exquiruntur. In hoc per dies et horas totius hebdomadæ dispositi sunt. Qui noster ordo non parvum facit ad temporis brevitatem, et laboris levamen. Adjuvat itidem ordo lectionum ; nam prima et secunda simplici et immutabili ordine disposita sunt in totum annum ; sive festum incidat, sive non. Diversitas enim officii Dominicæ et ferialis diei consistit in mutatione invitationis, et hymnorum ad matutinam et vesperam, et tertiæ lectionis, et orationis : cetera sunt ejusdem utrobique.

“Si cui autem in hoc Breviario laboriosum videbitur pleraque omnia ex libro legi, cum multa in alio quæ propter frequentem repetitionem ediscuntur memoriter pronuntientur, compensat cum hoc labore cognitionem Scripturæ Saceræ, quæ sic indes angescit ; et intentionem animæ, quam Deus ante omnia in precantibus requirit : hanc enim majorem legentibus, quam memoriter prosequentibus adesse necesse est : et hujusmodi laborem non modo fructuosum, sed etiam salutarem indicabit. Habes, Pater Sanctissime, instituti nostri rationem ; habes formulam Breviarii : superest ut si tibi res, quemadmodum sperabamus, non improbabitur, ipse quoque faveas inceptis nostris, et labori publicæ commoditatis gratiâ suscepto. Vale.”

On this preface I will make a few remarks.

1. The whole aim and scope of the reformed Breviary is manifestly stated to be for the use of Priests alone. There is no reference, either in preface or book, to any one of the Hours as a congregational service. It is for this reason, as distinctly here mentioned, that such large portions of Holy Scripture compose the Lessons. The end and design, then, of this work, and of our own Prayer Book, were almost diametrically opposite, though the frame of the offices may be considered the same. To this I shall have occasion to refer again.

2. The attempt to bribe Priests to the use of this Breviary, (which the Papal brief simply *permits* them to employ,) by the repeated declarations of the diminished labour which it involves, speaks well neither for the compiler, nor for the general run of those for whom it was intended.

3. The new arrangement is based on a wish to bring down Sunday and week-day, Fast and Festival, to one unvarying and dead level : a charge to which this book is far more open than our own. There is no proper First Lesson¹ for any Festival in the year—not even for Easter-Day. Thus not a single reference is made to the typical and prophetic bearing of the Old Testament histories : it is read as a dead letter, and nothing more. On Easter-Day, we have the burial of Ja-

¹ Inasmuch as the system of Lessons is adapted to the ecclesiastical weeks, and not, as with us, to the days of the year, it may be said, in a certain sense, that there is *always* a proper First and Second Lesson. But I mean that there is no *selected* First Lesson for any Festival : the book that happens to be in course of reading being read straight on, whatever be the feast.

4. The scheme for Lessons is this. The first is always from the Old Testament. Isaiah is begun in Advent; and the greater part of it having been read through, it is ended on "the third Sunday after Advent." Selected chapters are then read from the other Prophets, till Septuagesima. Then Genesis is begun; every word is read; and it is finished on Easter Day. Nearly all of Exodus, all of Deuteronomy, eleven chapters of Joshua, the first book of Samuel, two chapters of Job, and seven of Proverbs, complete the cycle. The Second Lesson is from the New Testament. S. Luke is begun in Advent, and finished—*down to the Passion*—on the "Third Sunday after Advent." The *Dominicæ Vagantes* (that may belong either to Epiphany or Trinity) have the Epistles to the Galatians, Timothy, and Titus. At Septuagesima, S. John is begun, and finished, *down to the seventeenth chapter*, on the Saturday of the second week in Lent. The order proceeds:—

Twenty-first Sunday after Trinity . . 1 S. Peter. 2 S. Peter. Apoca-
lypse i., ii.

The Calendar, then, presents this appearance :—

<i>Dies.</i>	<i>Festæ et aliæ Tertiæ Lectiones.</i>	<i>Fol.</i>
Jun. 1.	Pamphilus, Presbyter, Martyr.	351.
2.	Marcellinus et Petrus, Martyres.	eodem.
3.	Ex Epist. Judæ. <i>Ut illis.</i>	293.
4.	Ex Epist. ad Hebræ. <i>Multifariam.</i>	eodem.
5.	Ex Epist. ad Hebræ. <i>Propterea.</i>	294.
6.	Ex Epist. ad Hebræ. <i>Unde fratres.</i>	295.

7.	Ex Epist. ad Hebræ.	<i>Timeamus.</i>	eodem.
8.	Ex Epist. ad Hebræ.	<i>Omnis namque.</i>	296.
9.	Ex Epist. ad Hebræ.	<i>Quapropter.</i>	eodem.
10.	Ex Epist. ad Hebræ.	<i>Ille omnis.</i>	297.
11.	BARNABAS APOSTOLUS, Duplex Ma.		351.

Here we have clearly the germ of our "Calendar, with the Table of Lessons."

But, the better to show the working of this system, I will write down the Lessons for the first week in the February of the present year.

	1 Lesson.	2 Lesson.	3 Lesson.
Feb. 1. Friday	Gen. xiii.	S. John vi. 47 to end.	Legend of S. Ignatius.
2. Saturday (<i>Purification.</i>)	Gen. xiv.	S. John vii. 1—24.	S. Luke ii. 22—32. [<i>For the Purification.</i>]
3. Quinquagesima Sunday	Gen. xv.	S. John vii. 24 to 44.	Legend of S. Blase.
4. Monday	Gen. xvi.	S. John vii. 45 to viii. 11.	Legend of S. Phileas.
5. Tuesday	Gen. xvii.	S. John viii. 12.	Legend of S. Agatha.
6. Ash-Wednesday ¹	Gen. xviii.	S. John viii. 13 to 50.	Romans ix. 6—33.
7. Thursday	Gen. xix. 1—7.	S. John viii. 51 to ix. 16.	Legend of S. Thomas Aquinas.

¹ This has no Proper Lesson: the Third Lesson being the Second of the Thursday following the Second Sunday after Easter.

We may now briefly thus recapitulate the principal points of resemblance between this Breviary and the English Prayer Book.

QUIGNON.

1. The omission of all antiphons, capitula, responses to lections, and of many hymns.
2. The invariable occurrence of three Lessons:
 1. From the Old Testament,
 2. From the New,
 3. From the Acts or Epistles, or a Legend of the Saint.
3. The omission of all Proper Psalms.
4. The exceedingly diminished importance of Proper Lessons.
5. The insertion of all the Third Lessons in the Calendar, where there is no Saint's Day.

PRAYER BOOK.

1. The omission of all antiphons, capitula, responses to lections, and hymns.
2. The invariable occurrence of two Lessons:
 1. From the Old Testament,
 2. From the New.
3. The omission of all Proper Psalms, *except on*—
Christmas-Day,
Ash-Wednesday,
Good-Friday,
Easter-Day,
Ascension-Day,
Whitsun-Day.
4. The diminished importance of Proper Lessons, though not in the same degree.
5. The insertion of all the Lessons in the Calendar, where there is no Saint's Day.

Now, a remark or two on these similarities will not be out of place. It is evident that in (1.) our Prayer Book has lost more than Quignon's, because we have given up Hymns, Invitatories, and Benedictions, as well as the rest. But in (3.) we have the advantage: Quignon's Psalms, even for Easter Day or Ascension Day, being the same as those for any other Sunday or Thursday; while, supposing Christmas Day to fall on Friday, *the Psalms for it and for Good Friday would be absolutely the same!* As to 4, it is to be noticed that, in Quignon, the regular routine goes on through the most solemn seasons of the year. It is frequently made matter of reproach—perhaps of just reproach—against our Prayer Book, that we have an arrangement of Lessons for Holy Week which gives so little prominence to the season. But what is it in comparison to Quignon's plan? I give it here; and to show its incongruity, I will take an actual year; it shall be that on which we have now entered.

	1 Lesson.	2 Lesson.	3 Lesson.
Palm Sunday	Gen. xlv. 1—27.	S. Mark xiv. 66 to xv. 23.	1 Cor. xiv. 26, ¹ to xv. 11.
Monday in Holy Week	Gen. xlv. 28, to xlvii. 14.	S. Mark xv. 24 to 47.	1 Cor. xv. 11 ² to 33.
Tuesday	Gen. xlvii. 15—31.	S. Luke xxii. 1 to 46.	Legend of S. Alexander.
Wednesday	Gen. xlviii.	S. Luke xxii. 47 to xxiii. 12.	Homily of S. Bernard on <i>Missus est</i> . ³
Maundy-Thursday . . .	Gen. xlix.	S. Luke xxiii. 13 to 26.	Lamentations i. 1—12
Good Friday	Gen. i. 1—13.	S. John xviii. ⁴	Lamentations iii. 40—66.
Easter Eve	Gen. i. 14 to end.	S. John xix.	Lamentations iv. 17, to v. 10.
Easter Day	Exodus i.	S. Matt. xxviii.	Sermon of S. Augustine on Easter.

¹ The Lesson in the Calendar for March 16.

² The Lesson in the Calendar for March 17.

³ The Proper Lesson for S. Joseph's Day.

⁴ It is worth noting that this is the same as our own.

Now, however much our own Lessons have fallen short of the admirable arrangement of the earlier lectionaries, they are still very far superior to this. And the scheme for Christmas is yet more incredibly bad. In order to render it intelligible, I must observe that the Dominical arrangement for the earlier part of the year is this. Four Sundays in Advent, three Sundays *after* Advent, five *Dominicæ vagantes*. Christmas Day must therefore either fall on one of the Ferie after the Fourth Sunday in Advent, or on the First Sunday after Advent. Will it be believed that it takes its First and Second Lessons from that Feria, or from that Sunday? Was it ever heard, since the foundation of the Christian Church, that Christmas Day should borrow the greater part of its office from the First Sunday after Advent? Again, you will have noticed how the extraordinary arrangement of First Lessons to which I al-

luded a little way back, completely shuts out the old idea, that it was the duty of the Church so to arrange her lections from the Old Testament, as to show that "all these things happened unto them for ensamples, and were written for our instruction": as for example, when after Trinity we are to be taught of the struggles inseparable from the Christian life, we are made to read the warfare of the Jews for the earthly Canaan. Our Prayer Book has, in a great degree, retained this sequence by its proper Sunday Lessons. I shall, however, have occasion, at another time, to point out a feature in which our own book is excelled by the lections of Quignon.

I have thus noticed this remarkable Breviary, as a kind of basis for future operations, and shall, with your leave, proceed to the consideration of my more immediate subject in my next letter.

I remain, &c.

H. S. L.

DIE DIETSCHÉ WARENDE.

Die Dietsche Warende. Tydschrift voor Nederlandsche Oudheden, en nieuwere Kunst en Letteren. Eerste jargang, bestuurd door J. A. ALBERDINGK THIJM. (The Dutch Garden, a Journal of Netherland Antiquities and Modern Art and Literature. First Annual Volume, Edited by J. A. ALBERDINGK THIJM.) Amsterdam: C. L. van Langenhuysen. 8vo., pp. viii. 600.

WE have already cursorily called our reader's attention to the new journal which was established at the commencement of last year by M. Alberdingk Thijm for the propagation, *mutatis mutandis*, of archæological and ecclesiological views similar to our own, under the figurative title of "Dietsche Warende"—Dutch Garden or Pleasance. Six numbers, completing the first volume, have already appeared: for it, like the *Ecclesiologist*, appears every alternate month, in numbers of 100 pages, with occasional illustrations.

The projector and editor of this journal devoted to Christian art and antiquities, is M. J. A. Alberdingk Thijm (pronounced Time), already known beyond his own country by his writings in French, comprehending a history of Dutch literature, and an article in the *Annales Archeologiques* on Archæology in Holland. After publishing together with his brother, M. L. Alberdingk Thijm, a collection of mediæval Dutch music, elsewhere noticed in this number, he projected the present work in his native tongue. A very short time before the first number made its appearance his brother died, and the conduct of the "Dietsche Warende" of course devolved upon the survivor. We should observe that M. Alberdingk Thijm belongs to the Roman Catholic Communion, which numbers about two-fifths of the population of Holland, the majority of the remaining inhabitants being Calvinists, the rest Protestants of different phases, not to mention that independent Church, called by its antagonists Jansenist, which claims

to be the representative of the true Dutch Episcopate in opposition to ultramontane aggression, but which now numbers a very small following.

Christian antiquities and art, and not merely ecclesiology, form the staple of the contents of the journal; and among them, not the least interesting feature is the republication of early poems in the vernacular dialect from which modern Dutch is directly derived. We notice among others a *Mystery of the Prodigal Son*, of the sixteenth century, edited by M. J. S. Niewerhuyzen, *Der Ystorien Bloeme* (Flowers of History),—a Metrical *Legend of the Saints*—and *Flores en Blancefloer*, a *romant* of the thirteenth century, with a fac-simile of the MS.

A series of articles gives the picture of a Dutch village in the fourteenth century, from the pen of M. H. A. A. van Berkel; and the contents of the Amsterdam Exhibition of Paintings in 1854 are also copiously criticised.

Among more strictly ecclesiological contributions there is a church tour in North Brabant, by Dr. C. R. Hermans, with three engravings of fonts,—at Herpen, of the eleventh or twelfth century, with the evangelistic symbols round the bowl, and supported by a large central and four smaller shafts, the shape of the bowl being square with curvilinear sides;—at Deutzen, of the same date, on a single thick shaft;—and at Ravenstein, octagonal, of the thirteenth or fourteenth, we should have imagined fourteenth or fifteenth, century. A description of the remains of the Abbey of Rolduc in Belgium, by M. Alberdingk Thijm, is illustrated by a ground-plan and an interior of its crypt, still existing in great beauty, and composed of a nave and aisles of equal width, of three bays, and as it were a crossing of the same number of bays to nave and aisles; beyond which project three apses from the east, north, and south faces, each of them of the entire width of the three bays, thus making the crypt what Dr. Whewell terms “transverse triapsal.” When we talk of nave, aisles, and crossing, it must be remembered that we apply these terms for want of better words, to a Romanesque crypt entirely vaulted at an equal height. The pillars are circular, with rich capitals, while the pilasters which bear the vaulting at the side are oblong and rectangular. The drawing of the crypt as restored is due to M. Cuypen, at Ruremonde, and is sold (we read) in behalf of the actual restoration.

We are sorry to see articles having the portentous headings of *Van-dalism* and *Pedantism*, but ecclesiology is still young in Holland and has therefore a war offensive as well as defensive to wage. M. Hofdijk contributes a notice of the castle of Gorinchem, with a curious fac-simile of a seventeenth century print of its condition in the fifteenth. Bibliographical and miscellaneous notices are likewise given in satisfactory abundance.

The great drawback of course to this periodical circulating, as it ought, in England, is the very narrow limits within which the knowledge of the language it is written in, extends with us. We are happy therefore to be able to announce, that M. Alberdingk Thijm intends, starting from the first number of his second volume, to publish a portion of each “*Dietsche Warende*” in French, comprising a compendium

of the entire contents of the number, and to allow this, together with all the illustrative engravings of each number, to be subscribed for separately, and at a very low cost, by those whose ignorance of the Dutch language renders them unwilling to become purchasers of the entire work. We trust that his energetic proceedings will be met by that support from the archæological and ecclesiological world of England, which he so well deserves. We are convinced, by what we have already seen, that there is much in Holland, as in any other country of Europe, which has a mediæval history, to reward inquiry, and to contribute to the world's stock of useful knowledge.

We shall continue from time to time to report the contents of successive numbers of the "Dietsche Warende."

DUTCH HYMNS AND CAROLS.

Oude en Nieuwere Kerst-Liederen, benevens Gezangen en Liederen van de andere Hoogtijden en Heiligedagen, alsook van den Advent en de Vasten, gerangschikt naar de orde van het Kerkelijk Jaar; waaraan zijn toegevoegd een zestal Geestelijk Liedekens van gemengden inhoud; alle met de Zangwijzen voorzien die er van oudsher bij behooren of thands gebruikelijk zijn, en Begeleiding van Orgel of Piano-forte, vooral ter dienste der Zang-Choren en Katholieke Huisgezinnen A. M. D. G. bewerkt door JOS. ALB. ALBERDINGK THIJM, en LAMB. JOANN. ALBERDINGK THIJM. Kerkelijk goedgekeurd. (Ancient and modern Christmas Carols, together with Hymns and Songs for the other High Seasons and Holidays, as also for Advent and Lent, arranged according to the order of the Ecclesiastical Year; to which are added six Spiritual Songs on general subjects; all provided with the Melodies which have from old times been appropriated to them, or are now in use, and an Accompaniment for the Organ or Pianoforte; edited, principally for the use of Choirs and Catholic Families, A. M. D. G. By J. A. ALBERDINGK THIJM,¹ and L. J. ALBERDINGK THIJM. With Ecclesiastical Approbation. Amsterdam: C. L. van Langenhuysen. 1852.)

THOUGH Holland is not one of the countries that have attracted most notice of late years, it is too near to us, in more respects than one, to be altogether forgotten; and therefore our readers will be the more glad to learn that an ecclesiological movement is going on there also. As was likely, this movement has begun among the Catholics of the Roman communion; and, as with ourselves, the architectural revival is accompanied by one in musical matters. In fact the two are still more closely united than with us, for M. J. A. Alberdingk Thijm is himself the editor of the Dutch ecclesiological journal, mentioned in our preceding article, and the musical notation of the work before us is the result of the industry of a brother of his, who was removed from this world not long after its publication. The collection includes translations of

¹ Pronounced as the English word *thyme*, to which it is in fact equivalent.

the hymns or proses *Conditor alme siderum*, *Christe Redemptor*, *Salvete flores Martyrum*, *Crudelis Herodes*, *Jesu dulcis memoria*, *Audi benigne conditor*, *Vexilla regis*, *Pange lingua*, *Stabat Mater*, *Victimæ paschali*, *Salutis humanæ sator*, (our *Jesu nostra redemptio*), *Veni Creator Spiritus*, *O lux beata Trinitas*, and some others. Of these translations, the second, third, and sixth are by Hugo de Groot, whose Latinized name is known throughout Europe. Most of the other hymns &c., are translated by the editor. The greater part of the 137 hymns and carols are originally Dutch, dating from the year 1500, and perhaps earlier, downwards. One other translation, however, deserves to be particularly mentioned by us, namely, No. 56, beginning "*Bij dit vriezend winterweder*," which the editor states to have been "written in English by the Jesuit Father, Robert Southwell, chiefly known through the martyrdom to which he was condemned for the faith under Queen Elizabeth." We must confess that we have not had the good fortune to meet with the original of this carol. The translation is by the editor, and is set to a beautiful melody, which he attributes to "Claudius Goredimel, (born about 1515, murdered in the S. Bartholomew's night at Lyon, 1572,) one of the most celebrated composers of the Netherland school of the 16th century, the master of Palestrina." We may construe this coupling together of the names of two sufferers for opposite causes, as showing a disposition towards peace and charity. The melody is in use among the French Protestants, for their metrical version of the 42nd Psalm (*Quemadmodum desiderat*). With regard to the questions whether Goredimel was the composer of the melody, and an instructor of Palestrina, it will be sufficient to refer to Sir John Hawkins's History of Music, b. x., ch. 88, and b. xii., ch. 110.

In general, the poetry of the book seems to be excellent; and the carols for the season of Christmas especially, which occupy the greater part of it, receive an additional charm from the homely beauty of the Dutch language. There are very few pieces in the collection which might not be translated without alteration, for the use of English churchmen. As to the melodies, among those to which the thirteen translations of ancient hymns above mentioned are set, there are only three that can be called the same with those known to us. These are the melodies of *Conditor alme*, (which is also assigned, without regard to the change of season, to *Crudelis Herodes*), *Audi benigne*, and *Vexilla Regis*. The tunes are all reduced to modern rhythm. The older ones are in general very good; but of the more modern M. Alberdingk Thijm remarks very justly, in a letter addressed to our Chairman of Committees, "*à mesure qu'on s'approche des temps modernes, la force lyrique s'amointrit dans ces petites compositions, le coloris énergique est remplacé par des fioritures bigarrés, et l'esprit religieux finit par se perdre totalement.*" The melodies composed by the late L. J. Alberdingk Thijm show a decided reaction towards the older style, together with considerable talent, but his taste seems to have been in a transitional state. Among the tunes are some which no doubt were originally the same with some of the Christmas and Easter Carols edited by Messrs. Helmore and Neale. By a curious coincidence the carols numbered IX. in the two publications have this relationship. The difference is greater than we generally find between forms of the

same hymn-tune in different hymnals, but it is not more than would naturally be occasioned by oral tradition. This remark is due to M. Alberdingk Thijm.

The harmonies are arranged, not for voices, but for a keyed instrument, the chords being merely indicated by figures. We do not know whether the style of harmony is that which generally prevails in Holland at the present day, but there is some reason for thinking so. It is very different from the style of Sebastian Bach, now generally adopted in Germany, and at least equally removed from that of the 16th century; and is distinguished from any style that has prevailed in England, or, we think we may add, in France or in Italy, by a frequent and bold use of the chord of the fourth and sixth, which is generally marked with a 4 simply. With the exception of this one feature, and that a modern one, the style is rather of the tamest. We know well that it is impossible to change a national taste in a short time, and therefore the work has our best wishes, though the harmonies are not satisfactory to us; but we hope that M. Alberdingk Thijm will induce his musical countrymen to study, by means of choral societies, not only old *melodies*, but also the *harmonies* of the great masters of the 16th century, among whom the Netherlands can boast not a few.

The last of the "six spiritual songs" seemed to combine the advantage of being capable of translation, almost verbally, into tolerable English verse of the same metre, with much that is pleasing both in the poetry and melody. It is therefore subjoined as a specimen. We have preserved the harmony as it is given; only adding tenor and alto parts, in strict accordance with the figures, for the general convenience of our musical readers.

THE GARDEN OF JESUS.

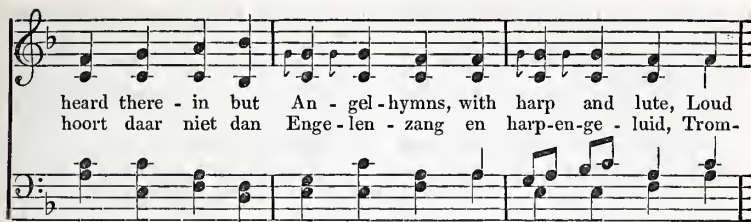
(JESUS' BLOEMHOF.)

Original Words and Melody of the 16th century.

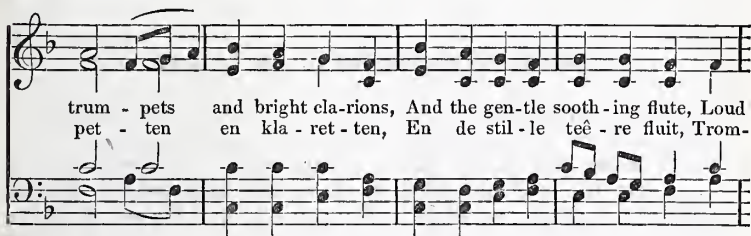
Lively.

Our Mas - ter hath a gar - den, which fair flowers a - dorn; There
Heer JE - SUS heeft een hof - ken, waar't vol bloe - men staat; Daar -

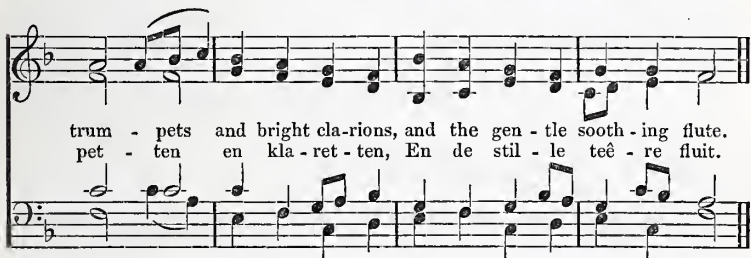
will I go and ga - ther, both at eve and morn. Nought's
in zoo wil ik pluk - ken gaan, al vroeg en laat. Men



heard there - in but An - gel - hymns, with harp and lute, Loud
hoort daar niet dan Enge - len - zang en harp-en-ge - luid, Trom-



trum - pets and bright cla-ri-ons, And the gen - tle sooth - ing flute, Loud
pet - ten en kla - ret - ten, En de stil - le teë - re fluit, Trom-



trum - pets and bright cla-ri-ons, and the gen - tle sooth - ing flute.
pet - ten en kla - ret - ten, En de stil - le teë - re fluit.

The lily white, that bloometh there,
is Purity;
The fragrant violet is surnamed Hu-
mility:
Nought's heard therein, &c.

The lovely damask rose is here called
Patience;
The rich and cheerful marigold, Obe-
dience:
Nought's heard therein, &c.

One plant is there with crown be-
dight, the rest above,
With crown imperial, and this plant
is holy Love.
Nought's heard therein, &c.

But still of all the flowers the fairest
and the best
Is JESUS CHRIST the LORD Him-
self: His Name be blest.
Nought's heard therein, &c.

De blanke 'lelie, die daar bloeit, heet
zuiverheid;
De zoete violetten zijn oodmoedig-
heid:
Men hoort daar, enz.

De schoone purperroos is hier de
lijdzaamheid,
De blijde, rijke goudbloem gehoor-
zaamheid:
Men hoort daar, enz.

Nog is er één, die boven allen spant
de kroon:
De kroon imperiale—'t is de Liefde
schoon.
Men hoort daar, enz.

Maar d'allerschoonste beste bloem in
heel den hof,
Dat is de Heere JESUS zoet—dies zij
Hem lof.
Men hoort daar, enz.

O JESUS, my chief good and sole
felicity,
Thy little garden make my ready
heart to be :
So may I once hear Angel-hymns,
with harp and lute,
Loud trumpet and bright clarion
And the gentle soothing flute.

Och JESUS, al mijn goed en al mijn
zaligheid,
Maak van mijn hert uw hovcken—het
is bereid,
En hoor 'ik cens der Engelen zang
en harpengeluid,
Trompetten en klaretten,
En de stille teëre fluit.

PROPOSED CATHEDRAL AT LILLE.

THE Commission appointed at Lille, and entrusted with making the arrangements for the competition, opened for the monumental Church of Notre Dame de la Treille and S. Peter, reminds competitors that the last day for receiving plans is rigorously fixed for the 29th of February. On the 1st of March will commence at Lille an exhibition of them, preparatory to the decision of the jury. The designs must have a motto, and be accompanied by a sealed letter with the motto, and the architect's name inside.

For the Commission,

COUNT A. DE CAULAINCOURT, Secretary.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on December 12, 1855; present, the President (in the chair), Sir C. Anderson, Mr. Beresford Hope, Mr. Chambers, Mr. France, Rev. S. S. Greatheed, Rev. H. L. Jenner, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb.

A correspondence between M. Alberdingk Thijm, of Amsterdam, and the Chairman and Secretary, was laid before the meeting; and it was agreed to notice in the *Ecclesiologist* the ecclesiological and musical movement in Holland.

Mr. Keith attended the Committee, and exhibited various specimens of plate, and some designs.

Mr. Walter Smith, a prizeman of the School of Design, was introduced by Archdeacon Thorp. Mr. Smith exhibited some designs for the conventional representation of natural flowers, &c. suitable for ecclesiastical decoration in tiles or otherwise.

Mr. Slater met the Committee, and the iron church for the *Instrumenta Ecclesiastica* was finally approved of. The Committee also examined Mr. Slater's designs for the church of Basse Terre, S. Kitts; for the dining hall of the college at Lansing; for a font cover in Brighton old church; for a parsonage at Cookham Dean, and for the re-arrangement of Wisbeach church.

Mr. Forsyth exhibited to the Committee some spirited carvings in oak and pine, and some "squeezes" of his work in Wells cathedral.

Mr. J. Johnson met the Committee, and submitted his designs for Holy Trinity, Portlaw, Ireland; for the new church at Greenhithe; for the church in Oakley Square; for the selected design for S. Luke's, King's Cross; and for a granite church, built at Cobo, in Guernsey.

Mr. André met the Committee, and exhibited some embroidered banners, designed by himself for the schools of S. Matthew's, City Road, and worked by his sister.

Mr. Truefitt met the Committee, and explained his successful competition designs for the new church of S. John, Hulme, near Manchester.

Mr. R. J. Withers consulted the Committee about some simple and inexpensive designs for coffin ornaments, in cast-iron; and also exhibited his drawings for the restorations of S. James', Buttermere, Wilts, and Llanfair-Nantgwyn, in South Wales; and also those for new churches at Aberforth and Llandugwydd, and for a new chapel-school at Westmancote, Worcestershire.

Mr. Street's designs for the restoration of Tylehurst church; for that of the desecrated chapel at Brackley; for a new church at Wheatley; and for an industrial school at S. Paul's, Oxford, were examined: as well as designs by Mr. Hopkins for a chapel at Boughton, Worcestershire; and Mr. White's drawings of S. Michael's school, Wantage.

Communications from the Lille Commission, and from the Middlesex Archæological Society were read.

It was agreed to vote £10 towards the Carpenter Memorial Fund.

Letters were read from Mr. E. A. Freeman, Rev. J. M. Gresley, Mr. Place, &c.

Dr. Lushington's Judgment was discussed; and attention called to the necessity of examining the church inventories in the Record office; and after other business the Committee adjourned.

A Committee Meeting was held at Arklow House, on Tuesday, January 29, 1856; present, Mr. Beresford Hope (in the chair), Mr. Chambers, Mr. Dickinson, Mr. Forbes, Rev. S. S. Greathead, Sir John Harington, Rev. T. Helmore, Rev. H. L. Jenner, Rev. W. Scott, Rev. B. Webb.

After the transaction of some business, brought forward by the Music sub-committee, Mr. Slater met the committee and exhibited his drawings for a new school for S. John's, Charlotte Street, S. Pancras; for a memorial cross at Sheen, Staffordshire: and for the new church of S. Mary, Dunkeld.

Mr. Clarke also met the committee, and showed his designs for the restoration of North Kilworth church, Leicestershire, in which a poor and decayed Third-Pointed east window will be replaced by a triplet of lancets, designed in accordance with the style and the proportions of the original structure. Mr. Clarke also exhibited a few sketches of some stained glass from the east window of S. Winnowe, Cornwall.

Mr. Teulon brought before the Committee his designs for the new brick church of S. Thomas, Lambeth, with a parsonage attached; and

also the drawings of an inexpensive church at North Elkington, Lincolnshire; of parsonages at Kingston, Surrey, and Riseholme, Lincolnshire; and of a school at South Weald, Essex.

Mr. Norton presented an account of the casts of carved ivories of the Arundel Society, now exhibited at the Crystal Palace. He also showed some photographs of the old church at Stapleton, and of the new church of Bedminster, including the reredos; together with the drawings for the restoration of Lilleshall church, Shropshire; and for new schools at S. Audries, Somersetshire, and at Abertillery.

The Committee inspected some specimens of Mr. Keith's church plate, and examined some designs by Mr. Hopkins for the cemetery at Worcester, for the stained glass of an east window for S. Martin's, Worcester, and for schools in the parish of Hallow.

The secretary showed a beautiful sketch by Mr. G. G. Scott, for the proposed monument of Dr. Mill, in Ely cathedral; and the able designs by the same architect for restoring two city churches, S. Alban's, Wood-street, and S. Michael's, Cornhill, were considered.

The day for the anniversary meeting was proposed to be April 23rd, and it was agreed to request the council of the Architectural Museum to allow the meeting to be held at their gallery in Canon Row.

OXFORD ARCHITECTURAL SOCIETY.

THE second meeting in Michaelmas Term, 1855, was held on Wednesday evening, November 21, in the society's rooms, in Holywell. The President, the Rector of Exeter College, took the chair, and acknowledged the presents received by the Society.

The following gentlemen were elected members:—Mr. G. E. Jelf of Christ Church, Mr. W. B. Bryan of Worcester College, Mr. W. Morris of Exeter College, and Mr. W. F. Reynolds of Magdalen Hall.

The Secretary read the report of the committee, expressing a hope that before any steps were taken towards the much desired restoration of S. Mary's church, the state of the tower should be carefully considered, since great fears were entertained from the re-appearance and extension of cracks in the masonry. The attention of the society was called to a school building, under Mr. Street's direction, for S. Paul's parish.

It was considered a matter of congratulation that the restorations at Magdalen College had not been continued in correspondence with the buildings on the other side of the tower.

Mr. Hingston of Exeter College had been elected Secretary in place of Mr. Hamilton of University, resigned. Mr. Bayley of Oriel College was nominated to Mr. Hingston's place on committee. Mr. Parker moved a vote of thanks to Mr. Hamilton for his services.

The Hon. H. C. Forbes, M.A., of Oriel College, read a paper "On the best Style for Churches in the present day."

Mr. Forbes began by recommending that the object of papers to be

read at the meetings of the society should be more directly practical in character than is usually the case; and this he urged on the supposition that the greater interest taken in the meetings, and the larger numbers that used formerly to attend them than at present, was chiefly caused by the very practical nature of the discussions. It is very likely that many persons no longer think there is any necessity for advocating the removal of pews or for crying down the use of white-wash; they wish to believe that these objectionable features have ceased to exist. It is quite true that they have in many places, owing in a great degree to the influence of architectural societies. But it must be allowed that a great deal of ignorance and prejudice still prevails, especially in country places, and hinders the work of restoration from being properly carried out. One instance of this may be mentioned, which has lately come to the writer's knowledge, in the case of a church a few miles from one of the stations on the London and Brighton Railway, where the correct restoration of the chancel, (which work had been entrusted to an able architect residing at Brighton) has been entirely frustrated by the objections of the Vicar to the use of return stalls, and also from the further fact that the western portion of the chancel is occupied by the Squire's and Vicar's family pews. This shows the necessity of again and again advocating the correct arrangement of the interior of churches, and the advantage of having constantly practical discussions bearing on that subject. And the question now before us, namely, "the best style of architecture for churches at the present day," may fairly be considered a practical inquiry. And in considering this point, it will not be necessary to take into account the architectural features exhibited in the churches of foreign countries, but rather to review those only in our own, taking it for granted that the style most suitable for us at the present day will be found an adaptation of some style that has antecedently prevailed in this country, to the wants of our time. And on examination it will be found that the purest and best specimens of ecclesiastical architecture are to be found in the age when the Second-Pointed or Decorated style prevailed, which may be judged of by the beauty of the flowing windows used in the churches erected between the years 1327 and 1377 A.D., and must convince us that the greatest developement which the ancient builders could bring their art to, was attained at that time. The Third-Pointed or Perpendicular style, which followed the Decorated, must not be imitated by us now; because however beautiful some parts of the churches of that age are, they yet exhibited some serious faults in design and conception by the introduction of the depressed arch and stiff perpendicular mullions of the windows, altering the hitherto aspiring and elevating character of the pointed arch. It must be admitted that no such blemish attaches to either Norman or Early English as has been just brought against Perpendicular, and it may in consequence be demanded why those styles should not be reproduced at the present day. The answer as far as Norman architecture is concerned, is, that it must be rejected as a Circular style in favour of Pointed, because the meaning and signification of the pointed arch is suggestive of that which the round arch does not suggest, namely, the upward tendency

there should be in the thoughts and affections of man, removed from the things of earth. And again, Second-Pointed must be preferred to First-Pointed, because it is an improvement upon it and development of it. On the whole we cannot do better than to make the buildings of Second-Pointed architecture models for imitation at the present day, and so study them, as to endeavour to enter, as it were, into the mind and feelings of the ancient builders.

The Rev. W. Sewell considered the Geometrical form of Middle-Pointed windows superior to the more flowing outlines which superseded it in that style.

In answer to the Master of University, Mr. Forbes referred to Durandus as the best writer on Symbolism.

The President was sorry to be obliged to declare that according to his experience a considerable number of churches throughout the country were still restored in defiance of all architectural principles.

The Rev. T. Chamberlain observed that individual cases of perversity must still undoubtedly be expected. He considered, however, that the superiority of the Second Style of Pointed Architecture was well-nigh universally admitted; and that what ecclesiologists need now chiefly attend to is the *internal* arrangement of churches, which, he was sorry to say, was very often conducted in entire forgetfulness of the use for which churches are intended: he alluded particularly to the depressed position of the altar, and the misappropriation of the chancel to seats for the Squire or Rector's family.

A special general meeting took place on Wednesday, November 27th, at two o'clock, P.M., for the purpose of electing officers for the ensuing year; the following gentlemen were elected:—

PRESIDENT.

The Rev. the Master of University College.

MEMBERS OF COMMITTEE.

J. H. Parker, Esq.

The Rev. F. Meyrick, Trinity College.

Rev. H. B. Walton, Merton College.

E. C. Harward, Esq., Trinity College.

W. R. Bayley, Esq., Oriel College.

AUDITORS.

The Rev. the Principal of S. Edmund's Hall.

The Rev. J. Earle, Oriel College.

ORDINARY MEMBERS.

H. A. L. Grindle, Esq., St. Mary Hall.

Henry Eyles, Esq., Observatory Street.

The last meeting of this Society for Michaelmas Term was held in the Society's Room, Holywell, on Wednesday the 5th instant; the Rev. P. G. Medd, of University College, in the chair, in the absence of the President, the Master of University. The following were proposed for election next Term:—S. C. Hamerton, Esq., J. K. Bennett, Esq., J. Brooke, Esq., and L. Lee Warner, Esq., of University College; the Rev. G. Ward, of Magdalen Hall; A. Combe, Esq., and J. Haw-

kins, Esq., of Oriel College; and H. H. Minchin, Esq., of Wadham College.

The Secretary (Mr. Hingston, of Exeter College) read the Report of the Committee:—"Your committee has but little to bring before the society at the present meeting. The scaffolding having been removed from the front of Jesus College, they feel bound to express their satisfaction at the successful manner in which the architect (Mr. Buckley) has met the difficulties with which he had to contend in restoring a building of so late a style. The east window in the chapel has been filled with stained glass of a late character, but not too late for the style of the window in which it is placed. At Holywell Church a new window has been erected, from Mr. Street's design, at the east end of the south aisle; it is also filled with good glass from Mr. Street's drawings." Mr. Hingston then called the attention of the society to the proposed new church of Wheatley, and read the following appeal for additional funds:—"Early in the present year a proposal was put forth for building a new church at Wheatley, with an increase of 100 sittings, under the sanction and recommendation of the Lord Bishop. The urgent necessity for such a step, grounded on the bad repair of the present building, and its entire unfitness for any reverent conduct of Divine Christian worship, together with the opportunity, afforded by the closing of the old churchyard, under the authority of government, were fully set forth in that proposal. The appeal then made has been largely responded to by the University of Oxford, and many of the neighbouring clergy and gentry. So considerable a sum has been raised by private exertions that the promoters of the plan would feel themselves justified in commencing the building at once, if a further sum of £500 could be raised. It is, therefore, earnestly hoped that, in consideration of the pressing necessity of the case, the extreme poverty of the parish, and the absence of the usual local resources, those who are interested in the spiritual welfare of the people, will render the aid which is so greatly needed.—S. Oxon; C. C. Clerke, Archdeacon of Oxford; James Randall, Archdeacon of Berks; Edward Bickersteth, Archdeacon of Bucks; Alfred Pott, Vicar of Cuddesden, and Rural Dean."

Mr. Meyrick, of Trinity College, called the attention of the society to the present mutilated state of the beautiful west front of Iffley Church, which, as a provincial and almost national glory, ought to be restored to its original condition. He stated that he believed there was every disposition on the part of those entrusted with the care of the sacred edifice to carry out this most necessary work.

The President called upon the Rev. Edward Miller, M.A., Fellow and Tutor of New College, for his paper on "A Plan for Elementary Instruction in Architecture, and an Introduction to it." After lamenting that there is not such an amount of interest displayed in Oxford towards the Society as would be adequate to the importance of its objects, whether considered in a theoretical or a practical point of view, Mr. Miller proceeded to sketch what he considered to be the province of the society. He urged that the University is at present deficient in provisions for educating the taste of her members in high

art. The Architectural Society, therefore, found herself the sole acting representative of this subject, and must be considered at present, whatever might be her past or her future position, to be a kind of "Corporate Professor." It might be inferred from this that her attention should be directed towards all the styles of architecture, as well as the highest and most beautiful kind, and that the elements of all should be imparted at her meetings. In order to satisfy the wants of beginners, and those who, from intention of travelling or for other reasons, desire information about continental architecture, and lastly, for the cultivation of the more advanced branches of the art, Mr. Miller proposed that Lent Term should be set aside for elementary instruction in Gothic architecture, the Summer Term for foreign styles, and Michaelmas Term for higher and more advanced studies and projects, and entered into some further details. As an apology for deviating from the ordinary habit of reading written papers, he expressed his conviction that improvements would be made in the society's meetings if the practice of giving descriptions or delivering lectures in an extemporaneous manner were introduced. Mr. Miller then went on to begin the system which he advocated by shortly glancing at the most important styles that preceded the introduction of Gothic, and, after dividing the chief and best known styles into Rectangular or Grecian, Segmental or Romanesque, and Pointed or Gothic, from the respective manners in which the tops of two parallel walls or columns were joined according to the principles of each, explained some of the most important features in 1. Grecian; 2. Roman, Basilican, Byzantine, Lombardic, and Saracenic; and 3. Gothic; and concluded by urging that the principles of architectural beauty are best studied in their complete or incomplete applications under all the known styles, and that the^osupereminence of Gothic is too deeply rooted, and too widely recognized, for it to fear any rival.

Mr. Walton, of Merton College, quite agreed with Mr. Miller in the necessity of treating architecture as a whole. Gothic architecture was part of the great whole of Christian architecture, and we take but a one-sided and partial view of the subject when we confine ourselves to it, and ignore, as it were, all the other great styles. In reference to a suggestion of Mr. Miller's, that lectures on the first mediæval buildings of Oxford would be desirable and instructive, Mr. Walton said that he would gladly take Merton College Chapel for his part, if the committee should determine on adopting the plan. Undergraduates and graduates alike—many of them—have never really 'lionized' these beautiful buildings as they deserve.

Mr. Parker approved of Mr. Walton's suggestion, but thought that the lectures should be weekly, instead of fortnightly, as at present.

Dr. Acland (who was not in the room at the commencement) approved of the proposal, as far as he could understand it from what he had heard, and been told of the earlier part which he did not hear; and of the way in which it had been methodized by Mr. Walton and Mr. Parker. He could say, with feelings of deep gratitude towards the Society, that all the knowledge of architecture he possessed had been derived from its instructions, directly or indirectly. During his Under-

graduate days he had visited, he believed, nearly all the churches within a circle of 20 miles round Oxford; subsequently, circumstances having called him to the Continent, he had seen much foreign architecture, and on his return had found the Society taking a very limited view of this great subject, and confining themselves almost entirely to English mediæval architecture. He needed not to say that such a course was wrong; omissions sometimes become actual errors, and in this omission he thought the Society had all along been in error. He thought that there should be a Society in Oxford working for the advancement of *all*—that there ought to be a Professor of Art—and until there should be, the Society should do a Professor's work. He spoke of the Art-Society as languishing for funds and members, and regretted that an attempt made some years ago to amalgamate it and the Architectural Society in one great Society had failed—first, because architecture must always be regarded as only a part of art as such; secondly, because he believed that the two Societies, if united, would flourish, as they never could do singly, and Oxford might yet distinguish herself in this department. Men were not wanting—as Mr. Parker's extensive and valuable labours testified—but agreement and method. An opportunity of gaining increased practical knowledge was now open to the members of the Society at the walls of the New Museum in the Parks; there sculpture might be learned by those who had hitherto only attempted to draw on a flat surface. Many present would know that the capitals of the shafts (between 200 and 300 in number) around the great central court were to be covered with plants, &c., in illustration of natural history, in the most artistic manner possible, and all who wished to learn to carve stone might go there and work. All was to be done as well as possible—as well as the funds allowed the architects would admit of—but, done well or ill, the work would go down to posterity as the production of the middle of the nineteenth century. Referring to the Raphael drawings in the Taylor Buildings, Dr. Acland complained of their being so little known, and lamented the failure of a plan proposed some time ago for publishing them by photography or otherwise. It was another instance of the want of agreement, and an additional proof of its necessity. Art Societies, he said, would never get on, unless all who take an interest in any portions of the subject with which they are concerned hold together, and labour together, for the common good of art.

Mr. Parker called attention to a very curious book, which had been kindly sent by the Rev. Edward Hobhouse for the inspection of the members of the Society—the accounts of the churchwardens of S. Peter's-in-the-East Church from the very early date of 1444. They are on parchment, and carefully pasted in a large book. Mr. Hobhouse found them wrapped up in a piece of paper, on which was written,—“Old papers; better not be touched!”

The Chairman then dissolved the meeting.

On Wednesday, the 27th instant, the members of this society and others from Oxford and its vicinity attended a *conversazione* given in the society's rooms by the ex-President, the Rev. the Rector of

Exeter College. At eight o'clock, when the large room was as full as it could be, the Rector of Exeter introduced the Rev. T. James to the company, telling them that he was the Secretary of the Northamptonshire Architectural Society, and well versed in the mysteries of that wonderful little implement "the needle" and its production, as the large number of ladies he was rejoiced to see present on the occasion would discover when they had heard his plea for the revival of ancient ecclesiastical embroidery among ladies in the present day. The Rev. T. James then proceeded to read his lecture, a full account of which appears in the *Ecclesiologist* for December, 1855.

The lecture, as may be supposed, was listened to with no little amusement and pleasure, and, we trust, great profit. The Very Reverend the Dean of Christ Church returned thanks to Mr. James for his paper, thanking him, on behalf of the ladies for the interest he took in their proceedings. The motion was carried by acclamation. Later in the evening Mr. G. E. Street, the eminent architect, gave an interesting description of some of the very beautiful pieces of work which were exhibited in the room. Some dalmatics, originally from Waterford Cathedral, which attracted considerable attention, he stated were given by the Bishop of Waterford to the Roman Bishop, who sold them to the Earl of Shrewsbury. The Earl presented them to the College of S. Mary, Oscott, the members of which had kindly lent them for exhibition on the present occasion. Some exquisitely worked orphreys from the same college, and the cross of a chasuble, belonging to Miss Agnes Blencowe, were also described. On the screen across the middle of the room a very beautiful modern cope and a dalmatic, embroidered by Messrs. Jones and Willis of Birmingham, from Mr. Street's designs, were exhibited, and also some very graceful and excellently worked flowers founded on natural specimens, and designed by the same architect. It may be remarked here that ladies who wish to try their hands at some work of this interesting and really useful description, may obtain accurate working-drawings from Mr. Masters, Aldersgate Street, London; and Miss Blencowe of West Walton Rectory, Wisbeach, will gladly give hints by letter to any who will apply to her.

NEW CHURCHES.

S. John, Hulme, Manchester.—We are obliged to Mr. Truefitt for an opportunity of examining his drawings of this proposed church, which were successful in a competition. The design is characterized by a bold originality, and in many respects recalls the peculiarities of style familiar to all who have seen Mr. Truefitt's published architectural sketches. It is a great praise to say that this is an unmistakeable town-church: it is a lofty, unbuttressed, clerestoried building,—duly economizing its area. The plan comprises a nave, 88 ft. long, with two aisles, making a total breadth of 50 ft. 2 in.; a tower engaged at

the west end of the south aisle; a chancel 35 ft. long, with two chancel-aisles, not extending to the sanctuary, and a vestry filling the angle between the sanctuary and the south chancel-aisle. The nave is of four bays, with another broader bay to the east, which makes pseudo-transepts. These transepts have gabled elevations, but do not project beyond the north and south walls of the aisles. The church will hold 826 persons. The building of which we have thus described the plan, is of singular plainness. The architect has produced the effect of area, height and dignity, but has sacrificed all detailed ornament and grace. The walls are without buttresses or string-courses, and a simple chamfer stands instead of all mouldings. The windows are mere piercings in a plane of stone—a kind of austere plate-tracery:—not indeed without a sort of beauty, and giving (in the drawings, for how it will look in execution, we cannot venture to say) a forcible effect of light and shade. The clerestory windows are nothing but spherical triangles, with a sharp notch in the middle of each side: in the aisles and chancel the windows are lancets ending in a kind of elongated-ogee head with a notch on each side: the four elevations of the east and west ends and the transepts have well-designed geometrical traceried windows, of the same unusual kind, cut out of a single plane, and with notches instead of cusping. Inside, the piers of the arcades are plain cylindrical shafts, which are, most unnecessarily as it seems to us, set on stilted bases: the arches are of a single chamfered order. Externally, the high walls and the high level of the windows are very commendable; the roofs are of tiles in patterns; and the gables have good metal crosses. The tower seems to us rather too low, and would have been the better for subdivision into stages. The square of the tower breaks off, very oddly, into an octagonal spire without any projecting mouldings whatever, with the belfry-windows of two lights, with plate and notch tracery like the rest of the church, on the cardinal sides. Near the top of the spire there is a coronal of eight spire-lights, projecting with pedimented heads. We shall be curious to see this church when actually built. The design has many merits, and shows considerable power; and in cases where funds are inadequate, it would be certainly better to have a church like this than a commonplace reproduction of a village-type. Our chief fear is that the present design will look better on paper than in actuality.

S. Mary, Wheatley, Oxon.—An anastatic perspective drawing, taken from the south-east, enables us to notice the excellent design for rebuilding this church, prepared by Mr. Street. He has chosen an early style,—the First-Pointed. The drawing shows chancel, nave, gabled south aisle, and western tower and spire. The eastern window is an unequal triplet of slender lancets; on the south side of the chancel is a two-light window with a circle in the head, and (westward of it) a single lancet. The south aisle has in its eastern elevation two detached lancets with a sexfoiled circle in the gable; and, on the side, two triplets of lancets; and in the westernmost bay a door set between two single lancets. The tower shows a well-developed stage, above the crest of the nave-roof, and the belfry stage and the base of the octagonal stone spire are felicitously conjoined: each face of the tower rising

in a steep gable, pierced with two tall lights under a sexfoiled circle, and the oblique sides of the spire coming down between the vertical gables, each of these sides having a projecting spire-window. The treatment is unusual but very effective.

S. —, Wells, Somerset.—The new church in this cathedral city now building in memory of the late Dean, at the cost of his widow, has been entrusted to Mr. Teulon. The style is Middle-Pointed. The plan consists of nave and north aisle, with north-west porch, chancel ending in a five-sided apse, and quasi-transeptal aisles, of which the northern one forms the base of the tower. The material is a local stone, with bands of a grey stone also found in the neighbourhood. The walls are of ashlar internally, and the decorative shafts of the internal arcades are of polished blue lias or Devonshire marble. The roofs are of slates of two colours, arranged in patterns. The general effect of the design reminds us rather too much of the church of S. Michael on the Mount, Lincoln, a work of the same architect, already noticed in our pages. The apse is broad and low, and not groined internally. The roof is of a single very broad span, with gables over all the side windows. The tower wants, we think, both width and dignity; and the ornamentation at the point of junction between tower and spire seems to us rather whimsical. We should have preferred less eccentric belfry-lights, and fewer ornamental canopies. But the general detail in this design, and the tracery of the windows, are suitable and effective. Internally the arcade consists of handsome cylindrical shafts, with good capitals and bases. There is neither chancel arch nor apse arch; but the rafters, at those points are brought down to corbelled imposts. We scarcely like the large open window-like traceried arcade filling the arch between the chancel and its northern aisle. It reminds us of one of the least satisfactory details of All Saints', Margaret Street; and, like that example, seems to us to injure the scale of the building by the magnitude of the part. The fittings are all of oak, except the pulpit, which, placed in the south-east angle of the nave, is to be of alabaster, inlaid with mosaics. The chancel is unsatisfactorily arranged, being choked up with three rows, on each side, of longitudinally-placed seats; and a "reading-desk," facing east and west, occupies the middle of the outer row on the south side. The south transept is occupied by seats for the children. The clock, we should add, is boldly treated, being placed beneath a projecting canopy of rich wrought-iron, enriched with colour.

S. Andrew, Lambeth.—In this new church, now nearly completed, from the design of Mr. Teulon, the architect has ventured upon a bold, but satisfactory, attempt to construct the reredos, and also a parclose screen, entirely of brick,—the general material of the church. The reredos is constructed of red and white bricks alternating in patterns, and relieved by horizontal bands of black brick. The design is an arcade of seven trefoil-headed arches, formed of moulded brick, but with shafts of Lizard Serpentine and caps and bases of stone. Above these arches is a horizontal band of circles, made of encaustic tiles, capped with a bold and massive brick cornice with a stone coping. There is much vigour in this treatment, and we shall be curious to see

its actual effect. A certain heaviness, which is apparent in the drawing, will probably disappear in the executed work. The arcade will contain legends inscribed in rolls of pure tin. The parclose between the chancel and its north aisle is a thin wall of red and white bricks banded and in patterns; and its cresting is a series of small open arches formed wholly of brick.

S. Cynfil, Aberforth, Cardiganshire.—This is a small new church inexpensively built for £700, from the designs of Mr. Withers. In plan it has a nave 42 ft. 2 in. by 17 ft. 6 in., a chancel 18 ft. by 13 ft. 2 in., and a north-eastern vestry. The church is well arranged with open seats, &c., and with the door at the western extremity of the south wall of the nave. The chancel-arch is good, without impost; and the windows have very fair tracery. The material used for the walling is a warm sandstone from the neighbourhood: the dressings are of Bath-stone; the woodwork of deal, except the altar, pulpit, lectern, and altar-rails, which are of oak. The vestry roof is continued as a projecting eave to protect the bier, which is hung against the external wall.

S. Tugwydd, Llandugwydd, Cardiganshire.—Another new church by Mr. Withers, who has got quite a hold (we are glad to see) of this part of Wales. The style is First-Pointed; the cost £1500. There is a chancel, 24 ft. 6 in. by 16 ft. 6 in., a nave 58 ft. 9 in. by 20 ft. 9 in., with a south transept and a vestry to the north-east of the chancel. The south transept forms the basement of a tower which is capped by a broach spire. The chancel-arch deserves commendation. A local stone is used for the walling, but Bath-stone (imported ready carved) for the external and internal dressings. The spire is covered with slates, with lead bands. Five bells, and stained glass for the chancel are private gifts, over and above the contract for the building.

S. Luke, King's Cross, London.—Mr. J. Johnson, as the successful competitor, is about to commence the erection of this church. The area is awkwardly irregular; and the western tower, standing square with the road, will be askew with the axis of the church, which has a south-easterly inclination. The plan comprises a clerestoried nave with two aisles—82 feet long by 53 feet broad; a chancel, 28 feet long, with two aisles, not reaching to the extreme east end; a sacristy, to the east of the south chancel aisle, and enormous western tower with vestibules, &c., filling the western end of the site. The accommodation is for 805 persons. The style is Middle-Pointed; the detail is generally good, and in many respects the peculiar requirements of an urban church have not been overlooked. Still we cannot consider the design as thoroughly satisfactory. The tower and spire—having a total height of 179 feet—are too showy, with a great western entrance, a large four-light window and a belfry-stage lighted with two couplets of two-light windows. The spire is octagonal. The aisles have separate gables. The roofs are rather heavy with double collar-beams. There is a western gallery. We shall hope to recur to this church from actual inspection when some progress has been made in its erection.

S. —, Greenhithe, Kent.—This church, now nearly completed, is

a Middle-Pointed design by Messrs. Vulliamy and Johnson. It has many good points, and it is not easy to find fault with its details; but it is scarcely a satisfactory church for the present improved state of church architecture. The plan comprises a nave, with aisles not quite reaching to the west end, a chancel, with south aisle, the eastern part of which is used for the vestry. The porch, which from the situation of the church, is on the north side, is of timber. The accommodation is for 500 persons. The internal arrangement is correct; some marble and colour will be introduced; and the general effect will be satisfactory. The roofs however seem heavy; and the tiles are laid in unrelieved patterns. The clerestory too seems too unimportant, especially from the exterior. Outside, the architects have missed a fine chance by neglecting the natural rapid slope of the ground from east to west. They have not taken advantage of this, but have made an awkward level, the east end being sunk in an excavation! There is a needless display of commonplace external ornament—coped gables, pedimented buttresses, &c. The west elevation is ambitious; the west window, being sunk in a large centre arch thrown from buttress to buttress, with a pedimented west door running up into the window. Above this is a niche, and above all a laboured gable for a single bell.

S. —, *Cobo, Guernsey*.—This church, built a few years ago, from the designs of Mr. J. Johnson, is of the Romanesque style, with a nave 60 ft. by 28 ft. 4 in., a chancel 27 ft. 6 in., ending in a semicircular apse; a double bell-gable between nave and chancel, and a vestry transversely gabled, in the middle of the north side of the chancel. The material used is granite. The design has some merits; but we think the west elevation too pretentious:—it has an unequal triplet of Romanesque lights, the middle one being moulded like the celebrated example at Clymping. An external passage projects in the angle between the chancel and nave on the south side affording access from the chancel to the pulpit. This is very unnecessary. The paving is of encaustic tiles; the pattern would have been better for more relief.

S. —, *Broughton, Worcestershire*.—We have had much pleasure in examining the designs by a young architect, Mr. W. J. Hopkins, (of Worcester,) for this new chapel. The plan is a mere parallelogram, of which the eastern part, 17 feet 6 inches long, is marked off by an open wrought-iron screen for the chancel. There is a south-western porch, and the south-west corner of the chapel is thickened so as to form the base of a small square angle-turret, sustaining an unpretending belfry-chamber of timber, surmounted by a slender octagonal shingled spirelet. The east end has a good three-light Late-Middle-Pointed tracried window, set well up in the wall. The west end shows two trefoil-headed lancets, and, in the gable, a small circle with Flamboyantizing tracery. The porch is of timber. The internal arrangements are very good: but the chancel-grill is somewhat too open; and the gateway in it should have a double, instead of a single, opening. The walling is intended to be of lias from the neighbourhood, and the dressings of freestone; and neither plaster nor paint are to be used in the building.

NEW SCHOOLS, &c.

S. Michael and All Angels, Wantage.—This, an institution for training domestic servants, from Mr. White's designs, is a building of considerable pretensions. The plan comprehends a residence for the foundress as well as apartments for the superior, and accommodation for about thirty "students," (as they must, we suppose, be called.) The principal feature in the design is a projection of 67 feet, containing the refectory, with a school-room and "common room," *en suite*, the kitchen being at the opposite extremity. Over these are the dormitories, reached by an external staircase. The refectory is approached by a passage leading from the superior's apartments, opposite to which is a covered way to the outdoor offices, dairy, laundry, and washhouse, naturally important features in an establishment of this kind. The superior's quarters and a workroom intervene between the residence of the foundress and the refectory. A spacious oratory and a reception room are common to all. To the oratory the pupils have access by means of an entrance from the work room. The foundress of the institution is accommodated with a commodious dwelling, (entered by a distinct porch, though communicating with the rest of the building,) comprising large drawing and dining rooms, with bedrooms over, together with separate kitchen and offices. The buildings on the whole are skilfully planned and picturesquely grouped. The oratory, especially, is very nicely managed. Its eastern side has a large containing arch, within which are two windows of two lights each, and a large foliated vesica in the apex. To allow the entrance passage to the institution to be carried underneath, the eastern end of the oratory is raised internally on three steps, a contrivance we are inclined to commend, on account of the scope it affords for an effective display, on the platform thus made, of the cross and tall standard lights which—with (or without) Dr. Lushington's permission—would be rightly placed at the upper end of an oratory. The windows of the building, with the exception of those in the oratory, have wooden frames and monials. We like Mr. White's treatment of his two-light wooden windows far better than that of the three-light ones. Surely the range of dormitory lights need not have been treated in so very plain a manner. They are merely square openings, and certainly have a mean effect in the drawings. The same may be said of some other windows in the building. We had almost forgotten to mention the material of the walls, which is brick—yellow, red, and black—arranged ornamentally.

S. Paul's, Oxford.—This is an interesting design for a town industrial school, by Mr. Street. The basement story of a large oblong building is used as a covered playground, open on the north side by a good arcade into the playground, and with a well lighted workshop at one end, and lavatory and other offices at the other. A staircase in a semicircular projecting turret rises to the upper floor, where there is a noble school room, very well arranged, with all the windows on the

north side, and a class room (over the workshop) at one end. The style is a good simple Pointed, with much character. The street (or south) front is modest; but the north façade with the arcade, the projecting staircase, and the large windows (all in dormer heads) is remarkably picturesque and good.

Ladywood, near Birmingham.—Mr. Teulon is building new schools in this locality; which will form an angle between two streets. Accordingly he has judiciously avoided all projections, and—in order to get more light—has put all his windows in gablets. The material is exclusively brick; and all the gables, which are *stepped*, are coped with brick. Unfortunately, as we think, the whole building is so low, that the numerous stepped gables look ragged and eccentric: and the internal elevation, to the infant school, is so mean and unornamented, that it contrasts too markedly with the showy exterior. This should be especially avoided in a school.

S. Mary Magdalene Schools, Hastings.—We like the designs by Mr. Teulon for this school. The building comprises two well arranged school rooms, with two class rooms to each school, and an attached residence for the mistress. The uneven level of the site is judiciously treated, and the treatment is picturesque. Brick is the material, with patterns of another colour. This feature is perhaps a little overdone.

Vicarage, Lakenheath, Suffolk.—Mr. Teulon has designed a successful parsonage-house for this parish, of generally simple Pointed character. The window openings have solid tympana under bearing-arches; and some more elaborate detail, almost Flamboyant in character, is introduced in the chief doorway and the oriel of the drawing-room. The material is flint and chalk.

For *Steeple-Barton, Oxon*, the same architect has designed a vicarage house, somewhat less ornamented than the last, but of an appropriate character. The cost is £900.

S. Peter's Chapel School, Westmancote, Worcestershire.—Mr. Withers has designed very successfully a chapel school for this place. There is a nave 40 ft. by 17, a chancel 20 ft. by 17, and a small vestry to the north-east. A bell-gable marks the division of nave and chancel externally; internally there is a dwarf stone screen with metal doors, and curtains. The east window is an unequal triplet of lancets. On the north side of the nave (or school) there is a fireplace with chimney. It is designed to be built of local stone entirely, and to be roofed with tiles. The estimated cost is £450.

CHURCH RESTORATIONS.

S. John and S. James, Brackley, Northamptonshire.—A very interesting desecrated building in this town is about to be restored and made again available for sacred purposes; and Mr. Street has furnished the necessary designs. The plan comprises a parallelogram, about one hundred feet long by twenty-five feet broad; an aisle on the north side,

under a separate gable, not extending the whole length, but opening into the nave by an arcade of four niches, from the east end, while the basement of the tower, at the west end of this aisle abuts on the north side of the nave, into which it opens by a door. Of the aisle, nothing remains but the columns, and arches, and foundations. Mr. Street makes the two eastern bays, and about a third of the next one, into a spacious choir, the altar being raised on six steps, and the choir and sanctuary divided into three levels. The eastern part of the north aisle, is screened off for a vestry, and the organ stands under the arch between it and the sanctuary. Noble sedilia, &c. remain on the south side. The chancel will have a low stone screen on its north side; and a similar one, with a metal cresting, to divide it from the nave. The stalls, six on each side, are returned, and there are subsellæ. The restored building will accommodate 467 persons. The architectural features are very beautiful; the west end and south side are of First-Pointed, rather early; but the tracery of the rest of the chapel and the arcades are fine geometrical Middle-Pointed. Figures of S. John and S. James in niches remain, covered with ivy, one on each side of the west window. Mr. Street seems to have followed out all the indications of the existing structure in a most successful restoration; and the cradle roof which he has designed suits the building particularly well. This chapel, which was connected with a preceptory of the knights of S. John of Jerusalem, belongs now to Magdalene College, Oxford; the authorities of which are naturally anxious to restore it, as it stands in the middle of the town, while the church is some distance from the population.

S. Michael, Tylehurst, Berks.—We have already spoken of this restoration by Mr. Street. The same architect is now about to remodel the tower, a hideous Renaissance affair in red brick, into congruity with the restored church. He retains the walls, and the present division into stages, but inserts appropriate windows and a western door, and adds a very pretty octagonal spire, with elegant spire-lights on the cardinal faces, and flying buttresses at the angles abutting on dwarf pinnacles with which the corners of the tower are enriched. It is a very successful transformation.

S.——, Sunbury, Middlesex.—The improvement of this almost hopeless church, a building of the last century, has been boldly undertaken by Mr. Teulon. He finds a pseudo-classical structure, of the most hideous type, with galleries round three sides, and a small square projecting sanctuary. To this he attaches a semicircular apse, raised on two steps, and adds aisles to the existing chancel, with a vestry attached to the north side of the new north chancel-aisle. The chancel thus formed is arranged with longitudinal seats, and a seat for the priest is placed within it at its south-west angle. The new chancel aisles are assigned to the school children. The style of the new work is a kind of Italianizing Romanesque, and the general toning-down of the whole building to a more appropriate character is not a little successful. The new apse has three couplets of Romanesque lights with foliated circles above; reminding us strongly of those of the domestic Romanesque of modern Munich; at the east ends of the chancel-aisles there are circular win-

dows with plain tracery. The chancel-arch, and the arch opening to the apse are of two orders of moulded bricks, and serpentine shafts are introduced in the parclose screens. The gallery fronts are improved by being transformed into open wrought-iron screens, and the nave-seats are re-arranged. On the exterior a good effect has been produced by banded colouring in the brickwork; and the cornices and window-heads are constructed of light red brick relieved with black. Two new circular staircase turrets, giving access to the galleries, are added, one on each side of the western tower.

S. Peter at Arches, Lincoln.—Here, as at Sunbury, Mr. Teulon has managed very adroitly to improve considerably a miserable pseudo-classical apsidal church. Two years ago he re-seated the church, and adopted a sort of Jacobean style for the new woodwork of the screens which mark off the north chancel aisle as a vestry. The new seats were of an unpretending design, with poppyheads to the benches appropriated to the corporation. The chancel, formed out of the eastern bay of the nave, was arranged stall-wise, with a projecting reading desk, distinguished by poppyheads carved with angels in adoring attitudes; and the choir book-desks are of wrought iron. The apse had two round-headed windows filled with mosaic stained glass, and was decorated internally with a diaper pattern. The floor was laid with encaustic tiles, and a sanctuary rail of wrought metal introduced. The organ was brought from the west end and placed over the sacristy. Mr. Teulon is now about to continue the improvements by altering the galleries and providing them with light open metal screens for their fronts, and also by furnishing a new pulpit. The latter is to be of open wrought iron work, with medallions of brass introduced on the sides. The detail is quasi Jacobean, and the height is rather excessive—but necessary perhaps in consequence of the galleries. The design, however, is otherwise commendable. Mr. Skidmore is to execute it.

S. James, Buttermere, Wilts.—This small church, the total length of which is not 60 feet, has been almost rebuilt by Mr. R. J. Withers. The plan comprises chancel and nave, with a good plain bell-gable (of timber) between the two. It will accommodate 75 persons, and cost only £450. Mr. Withers has done the work very successfully, although the circumstances of the case were difficult; since the restoration was begun without professional advice by a local builder, who had already prepared some details, now effectively made use of. The walls are of flint with Bath-stone dressings; the roofs and wood work generally of deal. The old font, pulpit, and altar-rails are preserved from the old church, and the old roof-tiles are used again. The east and west windows are filled with quarry glass, manufactured by Lavers.

S. Mary, Llanfair-Nantgwyn, Pembrokeshire.—Mr. Withers has ingeniously transformed into a very good looking unpretending Pointed church, a structure full of sash windows built here about one hundred years ago. The walls are retained; good plain windows being inserted. The plan has chancel, nave, with western bell-gable, and a new vestry added to the north of the chancel. The chancel-arch and other new dressings are of Bath-stone imported ready cut into this remote district. The cost does not exceed £500.

NOTICES AND ANSWERS TO CORRESPONDENTS.

DR. LUSHINGTON'S JUDGMENT.

To the Editor of the Ecclesiologist.

DEAR SIR,—I hardly like to hazard a suggestion to those so much more familiar with these subjects than myself, but will you allow me to make the remark that it has always seemed to me that enough has not been made of one argument on our side, viz.,—the positive identity of the 'LORD'S Table' of the Prayer Book with the colloquial and practical 'Altar.' The words are used demonstrably as convertible terms in Ezekiel (xli. 23) and Malachi (i. 7, 12) in passages which at the same time incontestably prove that the thing itself is not a bit the less an altar for being made of wood, nor consequently more for being of stone. Whether this fact be available in a forensic argument or not, it affords at least a reassuring thought to my own mind, when our holy and beautiful places seem all but delivered over to the spoiler.

Your's, very truly,

F.

To the Editor of the Ecclesiologist.

College Precincts,

Worcester, Jan. 24th, 1856.

SIR,—I beg to trouble you with a few words in reference to the Adelaide window erected in the cathedral here. I find in Mr. Preedy's reply to your truthful remarks on the subject, that he has thrown all the blame of its defects upon me, for having used a particular tinted blue glass. Mr. Butterfield and himself inspected the work while in progress, and no objection was made to the *colour* of the blue. The effect you mention is owing to the great preponderance of blue in the design; and Mr. Preedy has regretted the absence of white glass in the window.

I think it rather unfair that *now* he should attempt to screen himself from a just criticism on an evident imperfection, by blaming the executant and his colours; when in his notice of the window at the time of its erection, he expressed himself perfectly satisfied.

If you will kindly favour me by inserting this in your journal, I shall esteem myself greatly obliged.

I am, sir, your's obediently,

GEORGE ROGERS.

To the Editor of the Ecclesiologist.

SIR,—You ask for my authority for saying that the elements were kept in the sacristy. I refer you to some able articles in the *Ecclesiologist* (Vols. IV. and V. of the present series), from which I certainly gather, that after the disuse of personal offering, such was the use prior to the introduction of what is now generally understood by the "credence."

I am, your obedient servant,

W. W.

The London and Middlesex Archæological Society was successfully inaugurated on December 14, 1855, by a General Meeting held in the appropriate locality of Crosby Hall.

Mr. F. T. Dollman, who is known as the author of "Examples of Ancient Pulpits," is preparing for publication a work called "Examples of Ancient Domestic Architecture; illustrating the Hospitals, Bed-Houses, Schools, Alms-Houses, &c., of the Middle Ages in England." It is a most interesting subject. The first part will contain Ford's Hospital at Coventry, and S. John's Hospital, Northampton.

An answer to Mr. Browne on Symbolism which we have received is not only too long for insertion in the present number, but might perhaps pursue the controversy with less asperity. Will our correspondent permit us to return the manuscript for a reperusal?

Our space does not allow in the present number notices of Hewitt's Ancient Armour, Labarte's Handbook of the Arts, and Murray's Handbook for Portugal.

"Dr. Lushington's Judgment upon 'ornaments of the church,' considered by a Parish Priest, who has not in use the articles complained of" (Masters) is an excellent pamphlet which should be read by all persons interested in the case.

We have, in another place, noticed the fourth volume of Dr. Daniel's Hymnology. We have, just at the conclusion of the month, received the *fifth*, of which we shall hope to give some account in our next number.

Some new cottages have been built near one of the lodges of Windsor Park by Mr. Teulon, which are really good. They are wholly of brick, with no stone dressings; and are picturesque without the common fault of exaggeration. The walls are constructed of hollow bricks bonded by means of bricks on edge, which are black, and appear as black bands on the exterior.

A correspondent is anxious for information as to any churches dedicated in honour of S. Germanus of Auxerre, the deliverer of Britain from the Pelagian heresy. He wishes for good evidence that such churches are *not* dedicated in honour of the other S. Germanus, the first Bishop of Sodor and Man.

The altarcloth in S. Michael's, Oxford, mentioned in our last number, was the handiwork of Mrs., not of Miss, Street.

Received and accepted K. E.—E. T.—J. M.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXIII.—APRIL, 1856.

(NEW SERIES, NO. LXXVII.)

THE COMPETITION FOR THE PROPOSED CATHEDRAL AT LILLE.

THE last consecrated European cathedral which has attracted general attention is that of Cadiz. For more than a century its construction was entirely suspended; but it has been completed in our own times by the energy of a single bishop. As far as we remember this is the solitary triumph of the Spanish Church of the eighteenth century. The German Church of our own times has seen the resumption of the works of Cologne; and now France is attempting, among other great¹ undertakings, a work which in completeness and purity of art is to distance its Peninsular and emulate its Teutonic rival. Attempting, we say; for the prospects of the cathedral, or (as at present it is styled) the monumental church, of Notre Dame de la Treille and S. Peter cannot as yet be spoken of as other than distant. Our readers will remember our announcement of the scheme in our February number for 1855. We gave an ample *resumé* of the conditions for the competition; and we entreated English architects for the honour of their country and of their art to enter into it. On Thursday, March 13th, the Exhibition of the plans and designs sent in this competition, was opened at Lille.

As far as we can judge, the exhibition of drawings is in itself designed as a step towards floating the scheme for the new cathedral. How far the project itself may be considered as more than at present subjective is a matter of fair inquiry. It originates in the piety and public spirit of a body of admirable persons in Lille. Eight years ago—so we learn from a paper by M. le Comte de Melun, Vice-President of the Cathedral Commission—the intention of recovering the prestige

¹ It will be remembered that at this moment the Cathedral of Marseilles is being rebuilt in Romanesque, on a magnificent scale; besides, the Cathedral of Nantes is being finished, and a nave added to the Chapel at Moulins which is used as a Cathedral, so as to render it such in architecture as well as dignity.

of the destroyed collegiate church of S. Peter, was combined with that of erecting an especial tribute to S. Mary of the Trellis, patroness of Lille. The Pope, then at Gaeta, approved of the scheme, which is now assuming consistency and approaching to a fact. The local interest both of the ecclesiastical and municipal authorities may be said to be embarked in the scheme, rather in the zeal of individual members than in any corporate adhesion. The Archbishop of Cambrai may very reasonably be understood as exhibiting a warm interest in what will, if achieved, relieve an overworked diocese of a large centre of duties and responsibilities. How far the Lille clergy are personally active in the noble plan of raising their town into an episcopal see it is, perhaps, difficult for strangers to ascertain. But judging from experience of a case which is very analogous, we do not remember that the clergy of Manchester were extremely anxious for the presence among them of a spiritual superior, whose rank and authority would naturally lower their personal standing. In the colonies the extant clergy seldom very heartily desire a bishop. We are disposed to conjecture that the adhesion of the Lille clergy to the scheme does not as yet display a very exuberant enthusiasm. As regards Lille itself and its townsfolk there is much the same sort and amount of encouragement and coldness which would probably attend a plan for erecting Liverpool into an episcopal see. Many, (and they, perhaps, neither the first in local rank nor in means) would work heartily and honestly; on some sides the Church feeling would prefer, or affect to prefer, church accommodation (and Lille is very deficient in churches) of another sort, or on another site (and that selected for the cathedral, it must be admitted, is not well suited for the churchless population;) and as regards the rich manufacturers, and tradesmen, and merchants, be it Lille or Liverpool, it is always much the same. Some give and give nobly; but the great mercantile body does not realize local claims or practise local duties. We should conjecture, that as regards the masses, the Lillois are hitherto indifferent. A Lille manufacturer raises a fortune not to establish a race on the scene of his commercial successes, but to emigrate to Paris, or to set up as a landed proprietor as soon as possible. He looks upon Lille and its life only as a means of getting out of it. Anything therefore designed for the permanent and distant benefit of a place which is only looked upon as an inconvenient stage in its career by the material and manufacturing mind, does not attach itself very directly to its sympathies.

We suspect therefore that at present the prospects of the new cathedral much depend on the aid which it shall receive from government. If the Emperor is convinced that the plan will be popular with the French Church generally, and will conciliate his political interests in the important district which the proposed cathedral will dignify and exalt, we make no doubt that the £120,000 which it is to cost will be readily provided. We mention this sum because it is that to which the conditions are pledged, and because one of the competing artists takes great pains to show that his design can be executed for this sum. We very much doubt however, remembering the cost of S. Paul's, if any church 300 feet long, and with spires 300 feet high, can be built

for three million francs, or anything like it. Ste. Clotilde, at Paris, a church of the same size, but with very poor spires, and far from elaborate, will, it is said, cost by the time it is finished, forty millions of francs. At present a few thousand pounds collected by the local exertions of individual and zealous Churchmanship have secured the site, will be ready to pay for the selected designs, and will form a nucleus round which the promoters hope to attach a solid and increasing formation of Imperial and national aid. At present, however, it would be sanguine to expect the immediate inauguration of this noble work.

If, as we suppose, the competition so freely opened to the whole cycle of European artists, was intended to conciliate and awaken general interest in the plan, we have to record the success of this step. Nothing is so likely to awaken local energy as the exposition of the designs. They are not only creditable to all concerned, but eminently fitted to strike fire out of the Flemish character—remarkable rather for perseverance than enthusiasm. The Lille people may be very good Christians, and we observed some pleasing signs of honest practical religion going on in the town. But unquestionably they are not yet consumed, if warmed, by any zeal for the house of God. They have not only few churches, but those few (with perhaps an exception in favour of the original design of S. Maurice) are ugly, mean, scandalously dirty, dilapidated, and disfigured by every abomination. The damages inflicted by Marlborough's siege have never been repaired; and what has been done in later improvements is scanty in amount and discreditable in taste. Lille has certainly escaped hitherto the ecclesiological movement. The present exhibition is just the thing to kindle it. The gorgeous array of possible spires, and at least conceivable gables and crosses, breaking up the sordid monotony of the ugly swamps and fens which surround this most unpicturesque of towns will, we are convinced, animate the local sluggishness. And it was pleasant to see the men in blouses gazing with honest and open-mouthed admiration on some three hundred feet of tower and spire, destined, we trust, some day to redeem the patent deformity of Lille. If, as is an undeniable innovation in these things, a competition is planned before the means, or anything like the means, of the proposed building are secured, we must award to the committee of the cathedral much praise for the skill with which they have made the exhibition of competing designs a step towards enlisting public interest and contributions in its favour. The success of the new cathedral in the not very distant town of Boulogne, (albeit in very mediocre classical,) is an encouragement to go on.

We observe another peculiarity in the Lille proceedings. The competing designs are exhibited to the public before they are submitted to the jury. This we apprehend to be a decided error. The jury ought not to be desirous of being fortified or anticipated in their judgment by public opinion. It is theirs rather to challenge and to direct the popular sentiment and taste than to fall in with its decisions. We can quite understand that the defeated artists in a competition would be a little chary of exhibiting unsuccessful designs. And it might suit individual partizans to enlist vulgar applause in favour of their produc-

tions in order to anticipate or influence the award of the judges. But in this case we are quite convinced that the judges are superior to such influences. Still they ought not to be subjected to the imputation of either following or opposing the common verdict. As in the competing designs for the Houses of Parliament, and as in the various cartoon contests in Westminster Hall, the judgment of the jury ought to have preceded the exhibition of the plans.

Abating for these drawbacks, we can speak of the exhibition of the competing designs with unmitigated satisfaction. A room admirably adapted for the purpose, above the *Halle aux Blés*, beautifully lighted, lofty, and accessible, contains the designs, forty-one in number. The walls, speaking of the room ecclesiologically, towards the north, east, and south are occupied with the plans. At the west end two or three ladies, who relieved each other by successive relays, gave and received polite acknowledgments of courtesy. The room is divided by a series of iron columns which were connected for the occasion by a temporary screen, the north and south sides of which are also filled with plans. Every foot of wall is thus covered, but not crowded. The Hotel de Ville was found to be too small for the exhibition. And each set of drawings is marked by its motto, and by a boundary line of broad scarlet from its neighbour and competitor. A bust of the Emperor, a few flags, and local escutcheons, complete an arrangement as simple as effective. There is not an exhibition in England which might not learn from the skilful way in which the plans are shown. And, while it is almost superfluous to remark that French courtesy was displayed to all the visitors, it is only a debt of gratitude which we in particular owe to the promoters of the scheme, to acknowledge the friendly enthusiasm, the warm hospitality, and the artistic sympathy which were lavished on those members of our own body who were deputed to give a review of the Lille Exhibition.

Characterizing the exhibition as a whole, we have to remark first that it is a matter of regret, rather perhaps than of surprise, that the hanging committee did not act with greater severity to the competing plans. We are not at present saying that many of the designs ought to have been rejected on account of their absolute demerit. Far from this. Not more than two or three sets out of forty-one are absolutely disgraceful to their authors. But very many of the drawings by no means fulfil the conditions of the artistic contest. Those conditions as our readers may remember, were very fully announced and explained. The plans were—so we read the programme—all to be drawn to a uniform scale. All were to contain, besides the ordinary elevations and sections of the cathedral, certain and many details: plans of the construction, of the subsidiary buildings, details also of many accessories, especially of *grilles*, of metal work, of painted glass, of tessellated or incised pavements, of stalls and parcloes, of the high altar and its arrangements, pulpit and font and organ case, of the vaulting, of the crypt, &c., &c. We thought it impossible that any set of designs could contain, if it fulfilled the conditions, less than from twenty to thirty separate plans. As we read the conditions we thought brick as the material of construction was decided on. A clerestory was *de*

rigueur. We repeat most strongly that the conditions were explicit, and, as we conceived, so well explained that it was impossible to mistake their requisites. The very first aspect of the Exhibition shows that these conditions have not been complied with. There are some full and conscientious and correct sets of plans which fairly grapple with the difficulties, and attempt, with varying success, to master the conditions of the contest. Other artists, we regret to say, do not strive lawfully. They have only sent in two or three drawings, often very pretty ones: but do not solve the details of construction. Judging from the common voice, the particular set of drawings among the forty-one which seems to be the most popular consists of five meagre sheets, one of which is a magnificent perspective drawing of a superb west front beautifully executed in sepia; but its author has given absolutely no details; he has not touched the subsidiary buildings; he has given no accessories. He does not show that he can construct a vault or an arch: or that he knows how to lay a pavement, much less to design one. He sends drawings which any draughtsman of the Royal Academy might be proud of. But we no more know from what he exhibits at Lille that he is an architect, than we should be able to conjecture that Mr. Roberts could build S. Sophia because he can draw it. The only particular in which we can find fault with the original conditions is, that they did not proscribe all *aquarelles* and perspective drawings. We are compelled therefore to say that the hanging committee ought not to have admitted, because they were in direct defiance of their conditions, at least one half of the competing plans. They are not all drawn to the prescribed scale: they do not all, or anything like all, give or try to give what the conditions required: and too many of them give what the conditions implicitly forbade, viz., alternative plans.

And we mention all this *in limine*, because as we intend to pass judgment on every set of drawings now at Lille, we are bound to indicate our principle of classification and selection: only asking some allowance for the difficulties of our task attendant upon the variety of scale. We call those the best plans, not which show the smartest façade, but which most resolutely fulfil the conditions: which display the largest combination of artistic requisites, design, skill in combination, practical acquaintance with building as well as with water-colour drawing; which to a sense of the beautiful add technical familiarity with the useful; which display artistic morality as well as æsthetics; which show a large familiarity with and learned love of archæology and the whole circle of Christian art and symbolism; which display a knowledge of religious literature, and a practical knowledge of painting, sculpture, enamelling; which prove an eye skilled in colour, a hand practised in composition, a mind imbued with the sense of the beautiful, and a soul possessed of religious sentiment: in a word, which show the artist to be truthful as well as picturesque. Accordingly we have tried to construct a class list, and have given our marks according to the old examination formula. He has most marks who has shown most excellencies. It is quite possible that measuring one detail against another—say one west front only against another west front—some second class man may far

exceed those we have placed in the first class. Be it so. We have not weighed elevation against elevation ; but the general and complete artistic competency of one set of plans against the general qualifications of another. We are utterly ignorant of what may be the decision of the very competent jury, but in any case are prepared to uphold the general principles of our own volunteer adjudication. In justice to ourselves we must explain that we were only acquainted with one set of drawings when we entered the Exhibition Hall, which we saw before we had any idea that we should visit Lille.

It will be convenient to our readers, perhaps, if we here insert a list of all the forty-one designs, arranged alphabetically in classes, assigning to each its *probable* nationality. Our criticisms will follow in the order of the list.

CLASS I.

Ad æthera tendens	1	Belgian.
Dieu en soit garde	2	French.
Fœderis area	3	English.
K	4	German.
L'eclectisme (<i>sic</i>) est la plaie de l'Art	5	French.
Quam dilecta tabernacula tua Domine virtutum	6	English.
In Domino confido	7	English.
Le Monument sera l'expression d'une grande pensée d'Esthetique Catholique	8	German.

CLASS II.

Confido, conquiesco	9	English.
Deus adjuvet	10	French.
Domine dilexi decorem domus tuæ (A)	11	{ German or French ?
Soli Deo Gloria	12	
Spes	13	English.
Zelus domus tuæ comedit me	14	French.
(<i>A cross in a circle ; with no motto</i>)	15	French.
In veritate confido	16	English.

CLASS III.

Accende lumen sensibus, Infunde amorem cordi- bus, &c.	17	English.
Domine dilexi decorem domus tuæ (B)	18	German.
Ego sum vitis, vos palmites	19	French.
Excelsior	20	English.
Gloria in excelsis Deo	21	English.
Ihs	22	German.
Nisi Dominus ædificaverit domum, &c. (A)	23	English.
O clemens O pia O dulcis Virgo Maria	24	English.
Plaise a Dieu	25	German.
Si parva licet componere magnis	26	French.
Tria juncta in uno	27	English.

CLASS IV.

Crux mihi grata quies	28	English.
Dum spiro spero	29	English.
Gloire à Marie	30	French.
J. S. T.	31	German.
Je suis toi, je suis moi	32	French.

Napoléonville, Morbihan, le 22 Fevrier, 1856	. 33	French.
Nisi Dominus ædificaverit domum, &c. (B)	. 34	German.
Non satis est placuisse oculis nisi pectora tangas	. 35	German.
Sancta Maria sine labe concepta ora pro nobis	. 36	English.
Vox clamabat in deserto, 1830	. 37	French.

NOT CLASSED.

Omnia Deus Rex	. 38	French.
Ryssel	. 39	Dutch.
La vie d'un homme, &c.	. 40	Dutch?
Toute faveur insigne, tout don parfait, vient d'en haut	41	German.

(1.) *Ad æthera tendens*.—This a most creditable design, to which, from internal evidence, we should assign a Belgian origin. Its author has, in general, complied conscientiously with the terms of the competition; and the jury will have to consider its claims for the second, if not for the first, prize. The style chosen seems to us, however, a little later in its character than the former half of the thirteenth century; and the required type of a *French* church has certainly not been reproduced. But we have a very good and characteristic specimen of a fourteenth century minster, with central tower and spire, and two unimportant towers at the west end. The nave has nine bays; the transepts three bays, with eastern and western aisles; the choir three bays, besides a seven-sided apse, round which is a processional aisle, and a range of radiating chapels. The area is perhaps too much subdivided. The internal piers are indeed dignified, but the arches are somewhat narrow, and stilted. The triforium is well developed; but in this feature the lateness of the style is conspicuous. We doubt much, further, whether the piers of the central crossing are solid enough to sustain the vast mass of the central spire. We remember to have often heard Pugin say, that, considering how often, in ancient churches of this plan, the prodigious thrust of the four arms of the cross had caused the central piers to bulge inwards,¹ he should never attempt such a construction without carrying some of the pressure to the *extremities* of the cross, by a strong system of iron chains embedded in the masonry. No such mechanical device is shown in the designs before us. The designer has not given a thought to any special *brick* construction; and there is no colour except on the ciborium. This, and indeed all the fittings, must be regarded as far less commendable than the mere architectural fabric. The ciborium—using this expression for the high altar, with its baldachin and appendages—is cumbrous and pretentious. It is like a congeries of disconnected details; with disproportionately large statuary, and a lack of unity in ornament as well as in idea. The pulpit also is clumsy, and the woodwork in general feeble and ineffective, though with occasional attempts at more elaborate design. In the *dallage* the treatment is archaic; and the same may be said of the ambons and confessionals. The glass, on the other hand, shows in the medallions an honest attempt to escape from the grotesqueness of the Bourges type: the grisaille is less successful. The organ seems like an after-thought at the west end, instead of being part of the original

¹ In connexion with this, see the interesting report of Herr Zwirner on the state of the central piers at Cologne Cathedral, translated in our present number.

design. The sacristies and other dependent buildings are a conspicuous failure. It is the inferiority of the fittings and ornamentation which should, we think, reduce this excellent architectural study to a lower rank than that occupied by others of those designs which we have placed in the first class.

(2.) *Dieu en soit garde*.—An obviously French design, and one much indebted to a particular French Cathedral for its general character. Here we are glad to note a painstaking endeavour to adhere to the terms of the competition. The drawings, fourteen in number, are carefully elaborated; and the artist has clearly thrown his whole power and heart into the work. The church has two western towers, surmounted by spires, and a flèche at the crossing. The west façade—too nearly copied from Rheims—has an importance characteristically French; a recessed portal, almost exaggerated in its proportions, and a spacious narthex with the prescribed chapels—one for the *office des morts*, the other for the font—opening into it transeptally. The nave affects a larger proportion of its component parts than in the preceding design. Here there are but five bays while the transepts have only two bays in length, and the choir has only two bays and a seven-sided apse. The latter is surrounded by a processional aisle—"le bas-côté" of the programme—with radiating chapels. But in the distribution of this part of the plan we discern a certain coarseness, so to say, very unlike the exquisite skill and grace of the ground-plan of the *chevet* in the better French churches. The north transept has an ambitious façade and portal: rather unsatisfactory—as such always must be, when, as even in such famous churches as Chartres, the portal seems no constructional part of the elevation. We observe with some surprise, but with full appreciation of its good sense, the simplicity of this plan, and the remarkable paucity of subsidiary chapels. The distribution of all the dependent buildings on the south side, on the site of the ancient Circus, is conspicuously good. The general architectural detail, though observing the square abacus, has an over-tendency towards developement. It seemed to us good, but slightly coarse, without any claim for special praise as to vigour. But in the towers we find less to commend. Their outline is heavy and ungraceful; and the actual octagonal spires are pierced in apertures of very ugly form, and of a length quite unsuitable for a stone construction. They *might* be indeed ungainly openings in cast iron, but are wholly unsuitable for the material intended. The *dallage* is confined to the choir and the chapels: it shows, perhaps, more archæological research than artistic feeling, and we should be very sorry to see it executed. The interior is extensively coloured: fond as we are of polychrome, we will not say *too much* coloured: but we must say that what is needed for this age is not colour *per se*, but colour so balanced and harmonised, and obviously adapted to the exigencies of the architecture, that no one could wish it absent. We can scarcely give this praise to the present design. In the *glass* we see no attempt to improve on the easy archaism of Bourges. The general fittings are not happy. The jubé is too solid, and its statues, by their disproportionate size, dwarf the general scale. Surely the actual state of the French cathedrals should show that the *solid* jubé is not a feature which it is desirable to re-introduce. In

the ciborium the architect has gone after a too early type: it is not Pointed, and would be heavy and depressing in effect. The woodwork is mediocre; while the confessionals are almost ridiculously overdone with elaboration. In our judgment, however, this careful design would stand an excellent chance of the second prize.

(3.) *Federis arca*.—We doubt if any design in the whole competition equals the amount of careful and minute labour expended on the beautiful drawings by an English competitor which bear this epigraph: a motto, by the way, highly expressive of the unusually extensive knowledge of symbolical and hieratic art displayed in the fitting and ornamentation of the interior. The type followed in this design is a French church, rather austere conceived, strictly within the period to which the competition is limited by the programme. Perhaps indeed in some of the architectural features, as certainly in some of the details, the style adopted points backwards rather than forwards; and we have to regret the appearance of ungainly and undeveloped forms where some clearer adumbration of the beauties of the more advanced Pointed style would have been legitimately to be expected. Still the very highest praise must be adjudged to a design so admirable in itself and so conscientiously worked out: and, while inclined to give the first prize to another design, we should say of this—*proximè accessit*. Though of the full dimensions allowed by the programme, this church has both externally and internally a somewhat low and heavy appearance, and generally does not quite do justice to its scale. One cause of this may be found perhaps in the mistake that in the interior arcades the triforium is scarcely more than rudimentary. The west façade is however a worthy composition: it has the required deep portal, and is flanked by two spires, while a flèche rises at the crossing. The nave consists of only four bays, besides the one created by the towers,—the architect aiming after the broad and the massive in his conceptions. The general effect is grandiose, but one regrets constantly that some of the rudenesses or eccentricities of a too early style have not been abandoned. It is however the *ameublement*, (to borrow a useful word from the programme) that must be admired almost without an exception. The font, to be sure, is grotesque enough to look like a page borrowed from the Benedictional of Æthelwold: and the organ (with Tubalcain displacing Jubal from his proper dignity as “the father of all who handle the harp or the organ,” is most needlessly archaic: but the baldachin, (comprising coloured mosaics, jewellery, and a *repoussé retable*, of gilt metal, after the old Bâle type,) the *lutrín*, or great letter, and other fittings, are most beautiful. So too is the dallage generally: and a maze, on the floor of the nave (as at Chartres), will win a vote from an archæologist, while a more practical ecclesiologist would ask perhaps to have its use pointed out before he copied so unintelligible an ornament in a new church for the nineteenth century. The rood-loft, though charmingly designed, is surely too close and obstructive to the view. The choir-screens facing the procession-aisle are beautifully treated, with carved subjects in high relief. Here again, and in the woodwork, a rather later character would have been more to our own taste. So too in the glass, which is archaic, and, in the grisaille, rather

tame : though a figure of the present empress treated mediævally as on horseback, in one of the large trefoils, is an ingenious conceit to mark the epoch of its design, by no means unskillfully rendered. The whole design is a mine of antiquarian lore, and is most creditable to its producer.

(4.) Under the letter "K" we have an unmistakeable German design of very high merit. One of the most interesting features of this exhibition is to see the national character of the greater part of the competitors so clearly betraying itself. Here is a stiff geometrical, metallic-like church of (at the earliest) the fourteenth century, such as has never been imagined out of the Rhineland. This indeed ought, no doubt, to disqualify it from the present competition, in which a *French* church of the first half of the thirteenth century was especially required. And still more the entire absence of architectural detail, or of glass, deprives the author of any chance of success. Still if, as we hope will be the case, the jury award "honourable mention" to the most able designs, "K" will be found, we have little doubt, in this category. For the present drawings are a very able and characteristic study of just such a church for the proposed site as a German of the Cologne school would design : an austere, rigid, angular conception of the utmost regularity and simplicity. The plan comprises a nave of six bays ; transepts of three bays with two aisles ; choir of three bays ; pentagonal apse, retrochoral aisle and radiating chapels : at the west end two open skeleton-like spires, and a dumpy pinnacled lantern at the crossing. The west façade has no French characteristics : the chapels for the Office of the Dead and for Baptism, which the programme ordered to be at the west end, and which most of the designs have judiciously employed to give breadth and dignity to the west front, are here attached to the eastern ends of the nave aisles. However, one feature, which the programme encourages the competitors to attempt (though its fitness for modern wants is problematical, and though it cannot physically co-exist with the French type of a west façade)—we mean an *atrium*, such as remains at San Clemente at Rome, and San Ambrogio at Milan,—is exhibited in this design. It is a very good cloister, opening into the narthex from its north and south sides, and consequently making the *west* portal wholly unimportant. The dependencies of the church are well arranged in these drawings on the south side. We must commend also an effective rise of steps in the choir over the crypt. A crypt is one of the features required by the programme ; but few of the competitors have so treated it as to give much diversity of internal level. The vaulting of this design is quadripartite, except in the central lantern, where it is more complicated. The general simplicity of the vaulting, dictated of course by the prescribed epoch of the building, is a remarkable characteristic of the whole exhibition.

(5.) *L'Eclecticisme est la plaie de l'Art.*—Unlike the last-mentioned drawings, the design exhibited under this motto claims, by its accurate compliance with the limits of the competition, as well as by its completeness and ability, a place among those few from which the jury must select the first prize. It is a thoroughly French church of the required period :—our chief complaint about it is, that it has the look

of being too servile a copy. The motto that this architect has chosen, (which is anyhow but a half-truth), has misled him. Unless we misinterpret altogether the conditions of the present competition, the object sought for is not a mere dead reproduction of the French style of 1200—1250, but a church in which the needs and the experiences of the middle of the nineteenth century are embodied according to the architectural principles of that style. The successful competitor ought to be the man who has, with a true eclecticism, laid hold of every real advance made in construction or in taste during the last six centuries, and has assimilated it, so to say, into his design, congruously with the principles of the prescribed period. The distribution of this design is excellent: the dependent buildings are grouped admirably on the south side, and a possibly future episcopal palace is shown in connexion with them. The plan of the church comprises a narthex, with the two required chapels treated transeptally, a nave of seven bays; transepts, *without aisles* and ending apsidally, (and with doorways, not in their façades, but in porches occupying the angles between the transepts and the nave aisles); choir of four bays with seven-sided apse, and a *double* retrochiral aisle with elongated radiating chapels. This is undeniably a noble plan; and in the deviation from common rules in the transepts and their entrances we note, with approval, almost the only mark of *progress* in the design. The architecture, if it reproduces with marvellous exactness the good points of an Early-Pointed French church, is not free from the attendant defects of the style. The exterior is somewhat sombre and heavy, and seems in want of more graceful ornament. The *flèche* at the crossing is slender, and not inelegant, but it scarcely “lightens” the *ensemble*; and the twin western spires are open to criticism as being nothing but exaggerations of a type suitable only for a much smaller scale. They are little more than pinnacles, immensely magnified. What we mean is, that the tall thin lancets, which are their predominant features, and over which the actual spires are so infelicitously superimposed, might suit fairly well the belfry of a small church, but are unsuited to the enormous dimensions of cathedral spires three hundred feet high. A really satisfactory spire of the first class—e.g., that of S. Stephen’s, Vienna—always gives the effect of a thoroughly organized growth, (to borrow an illustration from the vegetable world,) and never looks like a plant run to seed. The interior is a little disappointing, from its stiffness and *froidueur*. One longs to expand it, to cut off the excessive angularity of its square abaci, and to develope its rudimentary triforium. The style should have been allowed a further growth of another half-century. The ameublement, though archaic, is very good; but looks as though it were copied out of standard books of ornament. The jubé is certainly successful; and so is the dallage, though it is needlessly archaic in the sanctuary. This competitor also shows a *maze* in the nave-floor. The wood-work is meagre—the invariable fault of French design in this material; the organ is the least successful fitting of all. The glass is no better, and we may truly say, no worse, than the eternal Bourges prototypes. This is however a first-rate design; a little more ‘eclecticism’ would have left us still less to criticize.

(6.) *Quam dilecta tabernacula tua Domine virtutum.*—It is, we believe, neither national nor personal prejudice, which leads us to detect in this English design, certainly one of the best,—and (we might almost say) the very best—set of drawings in the whole exhibition. For here we find an unmistakeably French church, rigidly observant of the strictest interpretation of the conditions of the competition: in which, however, there is, so far as we can see, little or nothing that is lifelessly copied, little or no “book work” (as it would be called in an University examination), but rather a pervading unity of conception, and a living instinct of design, giving proofs of originality and power in almost every detail. The artist, in short, seems to us to have become penetrated with his style: or rather, the style is not merely taken up by him for the occasion, but it looks as though it were habitual to him. There is a freedom about the architectural thought which, though not absent from several other designs in this exhibition, is scarcely to be observed (as we fancy) in those nearest in merit to the one now under our consideration. This design, instead of a beautiful vision of the past, seems to us full of life, and vigour, and promise for the future. We should ourselves have preferred a more developed Pointed; and this artist would probably—though we are not sure of this—share our opinion. But at any rate, the effect of this artistic creation, as compared with some of its rivals, is to our minds rather that of beauty on the point of ripening into a still richer fulness than of a laboured resuscitation of the superseded details of a past and antiquated period of art.

But to proceed to the description of this elaborate set of drawings. The Programme of the Competition expressed a preference, on the score of economy, for brick over stone as the chief material of the proposed church: and this is one of the few designs in the whole exhibition, and the only one among those which appear in our first class, in which this condition has been recognized. Here, it seems to us, that brick is treated with great ability: it is made to enter largely into the general construction, and, banded with horizontal courses of stone, it gives a warm colouring to the exterior. Inside it is used with equal boldness and effectiveness, and the vaulting, (with stone ribs, and the cells constructed of red brick,) is constructionally and imperishably coloured. The plan comprises a western narthex between two twin spires, with the chapels—*des fonts* and *des morts*—attached; nave of seven bays, transepts of two bays, the crossing marked by a flèche, choir of three bays with seven-sided apse, a procession-path and five radiating apsidal chapels. The dependent buildings are well grouped round a cloister on the south side: we noticed, with a smile, the *salle de Catéchisme* arranged, as an English schoolroom might be, for a ‘gallery’ lesson. Externally the somewhat low and heavy effect, which, being partly the result of the severe style prescribed, we have observed in other designs, is to be noticed in this *projet* also. Still the *chevet*, with its flying buttresses and massive pinnacles, has dignity and character; and the general massiveness and richness of detail is an English feature most judiciously added to the French type of building. The spires, banded in colour, are by no means the most successful part of the design. In spite of skilful gradation of stages and much constructional

merit, the result is ungraceful and ineffective. We can believe that the architect wished to give an original and striking contour to spires which, if erected, would be so conspicuous a landmark in the swamps of French Flanders; and we can fancy that in a distant view these stern, frowning, cumulated piles would be imposing: but in a near view they lack grace. Still, they are true spire-compositions, and not like those which we criticised in the last-noticed design. The interior is noticeable for the good proportion of its parts, and the proper developement of arcade, triforium, and clerestory. The fittings are of great beauty. We observed an open metal roodscreen; a *clôture du chœur* carved in subjects in relief, admirably treated: and a ciborium, which for harmony and elegance of colour and proportions, is surpassed by none in the whole collection. The metal-work of this artist seemed to us notably excellent: and the pavement has merits; though not greater than those of No. 3. His wood-work also is rich and appropriate: and the great organ at the west end, so arranged as not to interfere with the principal western rose window, is unusually successful. This organ, we believe, does not exclude a choir organ, in a more appropriate position. The glass-designs are a great improvement on the Bourges type: the medallions being drawn quite free from grotesqueness, and the grisaille being treated in a bold floral style. A word of praise is due for some exquisite perspectives in sepia, showing the chapter-house interior and part of the cloisters. The crowning merit of this design is, we repeat, the proof it gives of its author's perfect mastery of the principles of Pointed design; enabling him to work out the whole of his ideas without imitation or exaggeration. But from this praise we must except the font, which, borrowed in its *motif*, (we fancy) from some old German specimens, is an archaic monstrosity. We have no doubt the Jury will take fully into account the unusual merits of this elaborate design; although they are of a kind which would be probably undervalued by more superficial observers.

(7.) *In Domino confido*.—This and the following design we place, as it were, below the line, but still in the first class. This is the work of an Englishman; the next, we conclude from various circumstances, of a German.

The author of these plans (No. 7,) has produced a most creditable architectural study; but, by omitting to send any details of glass or of fittings, he loses his chance of success in the competition. His twelve drawings,—very scientifically executed, and not such showy water-colours as we shall have hereafter to condemn in our notice of some inferior English artists,—bring before us a mere English church of an abbatial type, in a florid “Early *English*” Pointed, to use this epithet in its strict, and only true, meaning. The plan is of course cruciform; with two good western spires and a low square tower at the intersection,—recalling a memory of Tewkesbury. The two chapels form the lowest stories of the towers, flanking a western narthex: the nave has six bays; the transepts are each of three bays, with two aisles; the choir of four bays with seven-sided apse, a procession-path and radiating chapels. The sacristies and other accessory buildings are not made the most of: they are placed properly on the south side on the site of the

old Circus. But on the north side—as in York Minster—there is a thoroughly English octagonal chapter-house; most inconveniently placed with reference to the other buildings, and so ill-managed that its buttresses are quite confused with those of the north side of the chevet. This makes us half suspect that this is merely an English “academy” drawing sent to Lille for the chance of honourable mention. Other arguments tending to the same view, are that the vaulting is octopartite throughout, and that the end elevations of the transepts are not utilized as portals or as architectural compositions; indeed, there are no doors at all except at the west end. Still there is no small architectural merit in the plans. In the exterior the spires are imposing: the pinnacles however, are too attenuated, and the gables almost over sharp.

(8.) *Le Monument sera l'expression d'une grande pensée d'esthétique Catholique.*—This motto, borrowed from the programme, distinguishes a good design of (we imagine) German origin. The style is later than is permissible in this competition—being in fact a thoroughly developed Geometrical Middle-Pointed. The dependent buildings are grouped on the south side, but are designed in a mean architecture. The church itself has two western spires, but no flèche or tower at the crossing. The narthex is flanked by the baptismal chapel and that of the dead, projecting transeptally: the nave has seven bays, and the transepts are of three bays, with two aisles (which however do not reach to the extreme bays, and thus the opportunity of dignified transept-fronts is thrown away.) The choir is of four bays with a five-sided apse, retrochoral aisle and radiating chapels. As to the exterior, the spires are somewhat ill composed, and look like overgrown pinnacles: and the details and the (geometrical) tracery are wiry and commonplace. Inside the effect is dignified but looks like a successful copy; and the triforium is unfortunately minimized in the composition. However the artist has honestly worked out his design in its details; though these show no great force or variety. The wood-work is especially meagre: the organ—as is remarkably often the case in the whole exhibition—a failure: and the pavements generally feeble. The glass is painstaking in design, but inharmonious in coloration. The ambon is of the Basilican type; the font inadequate; the high altar and its tabernacle good, though its baldachin is coarse and inelegant. The honest industry of the artist, in the absence of special genius, fairly entitles him to admission into the lower part of our first class.

Our Second Class, containing seven designs, and one which though scarcely equal to them, is better than any in the Third division, begins in alphabetical order, with—

(9.) *Confido, conquiesco.*—An English design—as betrayed, among other signs, by an octagonal chapter-house; and conspicuous for inconveniently arranged subsidiary buildings, grouped on the south side. This competitor puts the chief spire at the crossing, and has two spirelets at the west end. In plan the nave has eight bays, with western porch (rather than narthex) and the two required chapels at the western end; the lantern has solid piers: the transepts, of two bays each, have an aisle on each side; the choir is four bays in length with

five-sided apse, surrounding aisle, and radiating chapels. The transepts have projecting porches. These designs, though of solate a style as to be excluded by the conditions of the competition, have considerable merit as an architectural study. The central spire indeed is a graceful composition, banded at several heights, and rising from an enriched belfry-stage of much beauty. The *motif* of this is due to Salisbury. The nave roof is forcibly broken up by a range of gigantic transverse gables over each clerestory window. The fault of this exaggeration on a cathedral scale of what might be allowable in the humbler dimensions of a parish church need scarcely be pointed out. The *aisle* walls, on the other hand, are, by a reverse process, treated like a cathedral nave in miniature: for they are positively furnished with flying-buttresses spanning a low and mean range of sacristies which adhere, below the aisle-window sills, to the aisle walls. The chapter-house is an elegant Middle-Pointed composition: and the crypt has been utilized by this artist to allow of a prodigious rise of steps in the central lantern. The details given are very few; and the square abacus which appears in them is a little inconsistent with the rest. There are no drawings for the glass or for the ritual fittings.

(10.) *Deus adjuvet*.—In this laborious set of twenty-four drawings, we have, we think, a French design. Its author has worked hard and honestly. He has had a good thought in conforming his dependent buildings to the striking physical configuration of the site in the semi-circumference of the ancient Circus: but the idea is not very ably developed in execution. In the plan, the two chapels flank the narthex: the nave has seven bays: each transept two bays with eastern and western aisles; the choir is of five bays with five-sided apse, surrounding aisle and radiating chapels. There are two western towers; but no *flèche* at the intersection. The transept-fronts are in this design a decided exaggeration: the rest of the exterior is meagre and attenuated, like such a modern French church as Ste. Clotilde of Paris; and the spires look like a mere superposition of disconnected parts. In the interior the quadruple, instead of triple, division of the arcade-elevations mars any dignity of effect; and the triforium loses its proper importance. The altar is an unsatisfactory composition, and vulgarized by a disproportionately large statue of the Blessed Virgin above it. The ameublement is not very detailed; and the glass is commonplace. The grisaille has a disagreeable brown tint, and some ambitious medallion-groups, showing historical scenes, connected with Lille (we imagine), with figures in modern costumes—after the pernicious example at S. Denis—are jejune and mediocre.

(11.) *Domine dilexi decorem, &c.* (A).—We hesitate whether to assign this to French or German parentage: but it is hardly worth either nation's while to cross the Rhine to settle the question. The author of this plan gives something for the money: two western towers and spires, a high louvre, and actually four attached chapter-houses:—we forget for what purposes they are all intended. The construction, and it is the most commendable feature, appears to be of a brick diaper: or we suppose rather terra-cotta *plaques* than what we understand by bricks. It is a combination of the heaviest Chartres work, with vast roses, even

stiffer and more mechanical than in that (to our minds) much exaggerated church : and a leaning towards a still earlier developement of Romanesque (for we cannot think that Chartres has escaped the classical traditions). The nave has dignity from its long perspective of nine bays ; and without originality, the design is hard, correct and elaborate. The lines of demarcation in class lists being always evanescent, perhaps we are giving this design its full deserts by keeping it out of Class III.

(12.) *Soli Deo Gloria*.—A careful design, exhibited in no less than forty drawings, and possessing very considerable merit. The subsidiary buildings are ably planned, and adjoin the south-west side of the church. In the ground-plan of the latter, the narthex is flanked by two apsidal chapels placed transeptally : the nave has seven bays : the transepts have three bays with east and west aisles : and the choir, of four bays with five-sided apse, has surrounding aisle and radiating apsidal chapels. There are two western spires and a flèche at the crossing. This design appears to have been constructed on certain geometrical theories ; for there is a drawing showing how the principal lines of the building are defined by triangles. The west front is an able composition, and the spires—which are of open stone-work—are pleasing. The internal arcades are well developed and well proportioned ; and the rose windows are commendable. The altar and its baldachin are successful : and the glass is carefully designed. We are not a little puzzled to decide the nationality of this architect. The general character of the design, and the meagreness of the wood-work, would seem to indicate a French artist. On the other hand there is a certain resemblance to our English First-Pointed in the style ; and the font is curiously, and incongruously, “Perpendicular.” We incline however to the former opinion, and conclude by saying, that nothing but a certain lack of power hinders this design from taking its place in our first class.

(13.) *Spes*.—So far as a popular verdict would decide the question, this design—apparently an English one—would be chosen for the first prize by the people of Lille ; of whom an admiring crowd was always to be seen around it. And as usual the popular verdict would be unfair ; for the author of this showy plan, though by no means a contemptible artist, has made his drawings *ad captandum*, and not in honest accordance with the conditions under which he was invited to compete. First of all, he has not troubled himself with any details, any designs for glass or furniture ;—nay, not even with a ground-plan of *all* the specified accessory buildings. Nothing is easier than to design on paper such a reflex of Strasburg as the pretentious west elevation before us, without the correction of the laborious detail and calculation required—and rightly required—by the Lille Commission in fixing the rules of their competition. Then again, the style—developed Pointed—is not that prescribed by the regulations. An architect who thus ignores the terms upon which his competitors consent to contest the prize, is ineligible for anything more than a discriminating honourable mention. To this the author of *Spes* is undoubtedly intitled. The plan of his church has a narthex of huge proportions, occupying no less than three bays, with an apsidal chapel, parallel with the axis of the

church, flanking it on each side. The nave has eight bays; the transepts three bays; the choir three bays with five-sided apse and the chevet *en règle*. At the intersection is a light *flèche*; and at the west end the striking peculiarity of a single huge spire. This spire is certainly effective,—richly pierced and well composed, and soaring above a grand horizontal line of open tracery which—however constructionally unreal, as masking nothing—is very charming in its airy gracefulness. But it is especially unfair to contrast this delicate elegance with the severity and heaviness of the designs of other architects who have interpreted literally the prescriptions of the jury. This west façade is the main feature of the design. Within, the triforium is injudiciously minimized, and the clerestory is inordinately large. But we must register our regret that one who promises so well has not seriously entered the lists on this occasion.

(14.) *Zelus domus tuæ comedit me.*—This is a French design which nearly claims a place in our first class. It is remarkable for a central octagon surmounted by a tower, and for two western spires, capping square towers, which are attached *angle-wise* to the nave. The latter abnormal arrangement (taken of course from the original plan of the west end of S. Ouen) is a whim which detracts from the merit of the design. The nave has six bays: the transepts have three bays, and an aisle both to the east and west sides; the choir is of three bays with a three-sided apse. The radiating chapels are irregular; and the characteristic beauty of the properly developed chevet is lost. The octagon has its cardinal sides longer than the oblique sides. Within, it has a very noble effect of height, as it rises into an open lantern. Above its arches is a row of large statues; and the sides of the lantern are pierced alternately with two-light windows and *rosaces*. The arches of the main arcades are somewhat dwarfed: and the clerestory—(of two-light windows with traceried circles above)—is exaggerated. The triforium is a glazed range of windows; the aisles being roofed, not as lean-to's, but with a separate low pyramid over each bay. Externally the pyramidal roof of the central octagon is masked, not very happily, by light open tracery between the angle pinnacles. The western towers and spires are ineffective, not merely from their 'askew' position, but from a want of subdivision into defined stages. The west façade is pretentious; embracing the great rose-window and the portal below in a vast constructional arch (like that of Tewkesbury) which is itself recessed with saintly effigies in canopied niches; and there is a strong horizontal line of tracery marked above. The sacristies, &c. we had omitted to say, are inconveniently jammed into the eastward angles between the transepts and the choir. No fittings are shown, excepting the high altar, under a baldachin, in the middle of the octagon. A few stone details and a Bourges-like window are also exhibited. A certain extravagance is the fault which induces us to consign this able design to the second class.

(15.) A set of twenty-two drawings without a motto, but with the symbol of a cross inscribed in a circle, must next be noticed. Although their author has condescended to exhibit sundry "aquarelles" with sky-effects *ad libitum* (a fault almost exclusively confined to our own countrymen),

we are nevertheless inclined to reckon this as a French design. The plan is not remarkable; the dependent buildings grouped on the south side. The church has a central spire and two dwarfed western towers. The narthex is clumsily treated; the two required chapels are at the west end. The nave has six bays; the transepts two bays; the choir three bays, with seven-sided apse. The radiating chapels look as if they were too few to fill the space. The style is a late Pointed; and the square abacus has been dispensed with. In the interior the triforium and clerestory are good; but they have the air of being borrowed. The open lantern is mean and unimpressive; and the ameublement throughout is poor, and the glass commonplace. Outside, the central spire is somewhat better than the western towers, which are entirely without character. The west façade, in spite of a horizontal band of statuary, is a worthless composition; and the general detail is starved and miserable. The whole is perhaps a painstaking, but a very feeble, design.

(16.) *In veritate confido*.—A design of much higher architectural merit than the last; but a mere reproduction, doubtless by an English artist, of an English church. In fact it is an elaborate study of a First-Pointed English abbey; with the dependent buildings on the south and a semi-circular cloister following the mound of the old circus. It has a central spire, and, very infelicitously, two towers with German cappings (like the Sompington example), at the *east* end. The plan comprises a narthex, with an over-large chapel for baptism at its south side. The nave has eight bays, with lateral chapels opening into the aisles; an arrangement not followed by any of the preceding designs. The transepts have three bays and an aisle on each side; the choir five bays, and a five-sided apse with aisle and radiating chapels. In addition, the transepts have eastern chapels. It will be seen that this groundplan has not been thoughtfully adapted to modern requirements. We had forgotten to say that the chapter-house is octagonal. The western façade is by no means of the French type; and the huge portal added to the north transept is not a very successful attempt to reproduce it. The central spire, though lofty, is rather ungraceful; it rises from a massy square tower. There is an alternative "water-colour" showing two square west towers instead of the Rhenish eastern ones. They are equally unsuccessful. The woodwork is rather rich. The baldachin too is an elaborate Late-Pointed composition; but a gigantic statuary group above the altar, representing the Ascension, is in extraordinarily bad taste. Inside the architectural detail is good: of English First-Pointed, as we said above; with solid piers, a triforium of unequal triplets of lancets, and a clerestory of the same pattern.

We proceed to Class III.

(17.) *Accende lumen sensibus* [and a whole verse of the hymn.]—The English author takes no pains to conceal himself: his terminology not even affecting the Anglo-French of some of his brethren. These are the roughest and most ungainly drawings in the room: they are all executed in coarse black-lead pencil; and either in his scorn of refinement or of time, the author has left all the selvages and outcroppings of his first linear sketches untrimmed by the Indian rubber. Amidst the most extravagant and grotesque treatment of painfully piercing pointed,

sharpened up into the most angular developement, the whole design looking like a platoon of fixed bayonets, there is a coarse grasp of the style which shows something like genius, though of the most eccentric and ungovernable form. Two soaring towers of different designs are really striking; they display the capabilities of the lancet in its extremest sharpness. There are alternative ground plans: in one of them the radiating chapels are all circular, and the intersection of nave and transepts is circular; the apses are also circular. We find no designs for the constructive and instrumental details: but in the crypt and high altar the author's imagination, composed equally of Fuseli and Martin, runs riot. Twelve candelabra blaze round the altar with smouldering *pots à feu*. "A Cross of lights for the Exposition" is a large one with five wings, which we suppose twirls like a Catharine wheel. A mystic Bishop, some weird priests, and a figure gesticulating under an umbrella, made us doubtful whether Macbeth's witches or Buddhist priests were the hierophants of the religion which the plan contemplated. The south aisle of the nave instead of chapels has a series of confessionals: and the organ is very properly divided and thrown on each side of the choir. The semicircular site of the ancient Circus is worked into a series of rooms, without any ecclesiastical nexus, radiating round a semicircular court. The author has no patience for details, which we dare say that he treats with ineffable contempt. Three studies for statues, nearly life size, of the Blessed Virgin, S. John, and S. Stephen accompany the designs: as cartoons they are creditable, indeed clever: but we cannot conceive their *rapprochement* with the cathedral.

(18.) *Domine dilexi decorem, &c.* (B)—However great the artist's love for the beauty of God's house, he certainly has not attained it. The characteristic of the design, and it is a creditable one, is that it is of honest brick, which the conditions, if they did not require, certainly preferred. It is Germanizing and dull: very flat and unambitious in treatment; the style, or lack of style, is the untraceried stiff geometrical. There is a faltering attempt at internal fresco in the nave spandrels. An elaborate retablo mixes flamboyant details with Romanesque feeling.

(19.) *Ego sum vitis, vos palmites.*—We read it at first *vilis*; and the various lection is perhaps not inappropriate, because common place is the characteristic of the design. It is neat and nicely finished as far as it goes: but the range of study is confined. It looks like the composition of a respectable Parisian student: Parisian, because it is so neat; student, because it is so timid. The general style is dull geometrical, the aisles tame. The triforium shows external lancets with internal tracery on another plane. The clerestory is lofty, as is the case in almost all the designs. The two western towers do not elevate their belfry stages above the roof. There is a centre window of an unimposing and mediocre character. There are few, or indeed no details. The design reveals the surveyor rather than the artist; and it looks like a diluted, very diluted, reminiscence of a book of French Cathedrals. It has no marked faults: but certainly no excellencies. Of the accessories we can only mention a huge pulpit, which is gigantic, but betrays neither learning nor invention.

(20.) *Excelsior*.—This English design, which we place in the third class, is an “academy drawing” in the early French-Pointed style. The attempts at originality are failures: witness the baptismal and mortuary chapels, which project like circular chapterhouses from the narthex. The nave has seven bays: the transepts end apsidally: the choir has four bays, a five-sided apse, and the ordinary eastern arrangement of chapels: there are two western spires, and a *flèche* at the crossing. The west front has no merit; and the towers are fit for a parochial church. In order to magnify the clerestory, the triforium is blank and unpierced. The detail, as being bookwork, is not bad. There is merit too in the dependent buildings. No glass-designs accompany this set of drawings.

(21.) *Gloria in excelsis Deo*.—This is a design which betrays a palpable English origin, and the hand of an artist who is always conspicuous and often original in his contributions to the Architectural Exhibition of London. It consists of two western towers and spires, and a centre tower; its peculiarity and undeniable merit is that it aims at constructional polychrome, and is banded with red brick dressings. The spires are broach, and the whole façade immediately recalls Mr. Butterfield’s All Saints, and Mr. Street’s Italian book. The west end is deeply recessed, not the portals only, and is an evanescent suggestion of Peterborough. We find a solid rood-screen of thin sharp lancets, and returned stalls. The whole effect is sharp, square, and angular in the extreme; even the geometrical tracery is of the most spikey and prickly character. The conception is not above that of an ordinary parish church spread out and multiplied; the fittings, which are given, are meagre and few; the pulpit and font of about the mark of a good suburban church. The author has not attempted the attached buildings; and, as it is superfluous to say, has allowed himself to disregard the prescribed period of art. It is anything but thirteenth century work. The buttresses of the apsidal chapels in consequence of their excessively prominent angles abut most awkwardly on those of the Lady chapel. The points in favour of this design are its truthfulness, a certain severe if not attractive dignity, great purity of outline, and total absence of trickery and pretence. More pains, judgment, and moderation, would have made this artist a much more formidable competitor than many in the room. He has not given himself time to work out his unquestionable powers.

(22.) *I. H. S.*—This is the motto of a German, or perhaps Belgian, competitor, who has not troubled himself to design fittings or glass or sacristies. The style too is a kind of foreign version of our tame English “Perpendicular.” The plan is not strictly cruciform, and the interior shows a continuous nave, of only seven bays, ending in a five-sided apse, with radiating chapels. Outside there is a transept distinguishable, with a *flèche* at the crossing, while at the west end are two spires of open work, which are not wholly bad; but the horizontal lines in them are far too strongly marked. Here again the triforium is sacrificed to an inordinately large clerestory.

(23.) *Nisi Dominus ædificaverit, &c.* (A)—A meagre and unambitious set of five little drawings, aiming at and attaining the least pos-

sible result. What little the author does is in a mean and starved geometrical. His nave piers are circular.

(24.) *O clemens, O pia, O dulcis Virgo Maria.*—A careful set of drawings, seemingly English, and designed apparently on some mystical principles in which the figure called the *vesica piscis* is very conspicuous. The plan both of the church and the dependent buildings is good; the style—a sort of deteriorated copy of Chartres,—less successful. The two west chapels form transepts to the narthex; the nave is of six bays; the transepts of three bays with two aisles; the choir of four bays with five-sided apse, and the usual radiating chapels. At the crossing there is a flèche; and at the west end an alternative design of either two spires, or a single tower and spire. In neither case is the type fit for so large a church, and there is a mere superposition of stages in the composition. In no other design did we notice the reproduction of the heavy wheel-like flying buttresses of Chartres. Mr. Fergusson (Handbook, ii. p. 706.) remarks that that construction, though strong, was so unpleasing to the eye that it never was repeated. And it had better have been left alone here. The general effect of the design is commonplace, and wanting in apparent mass and height; but praise is due for conscientious elaboration of detail, and for attempted reform in the glass. The wood-work is meagre, and the colour—which appears only in the baldachin—is unskillfully applied.

(25.) *Plaise à Dieu.*—This is a large design, full in treatment. It consists of a nave with double aisles, the secondaries being walled off (eastward) for chapels. The style is the ordinary, stiff, intractable German geometrical: two western towers, with tower piers but no superstructure at the cross. The buttresses terminate in huge crops, which look like gigantic undertakers' plumes, or that fearful mountain of feathers mentioned in the Castle of Otranto. In the cloisters and ecclesiastical buildings a lower story of blank sham Grecian windows is playfully terminated by an ogee arcade: this aggregate of domestic buildings is very domestic indeed, and exhibits "the practical and earnest German character" in some very palpable kitchens and *garde-robes* (!) which have a curious effect in the design for a cathedral. It is, however, an honest and conscientious plan.

(26.) *Si parva licet componere magnis*: an epigraph at once modest and characteristic. Small enough. Here are just four drawings, consisting of ground-plan, a few useless details, and a single bay; no elevation whatever. This unfinished performance ought to have been excluded. As far as it goes it exhibits some actual skill, and is of large promise. On this account rather than for its positive results we give it a place in this class into which it has hardly won a legitimate entrance. The artist has used brick in a very creditable way; and his ground-plan shows nerve and a sense of composition.

(27.) *Tria juncta in uno.*—This is an English plan, and does us no credit whatever. It is exaggerated, and mistakes size for dignity. There are two western towers and spires and a centre lantern: both nave and choir have double aisles. "The Great Hall of Assembly," which is the French phrase for the Chapter House, one of the prescribed accessories, this artist has construed literally, and certainly does give us a

"Great Hall," one at least half the size of the cathedral itself, and which is probably planned with an eye to the next General Council. The style is of a tedious and monotonous Geometrical work.

Class IV. we fear will contain few items of commendation. It commences, still alphabetically, with

(28.) *Cruæ mihi grata quies*.—An English design of lamentable feebleness. Here we have the solitary square east end in the whole collection; and very clumsy it is, with the addition of procession-path and chapels. The style is sickly Middle-Pointed. The clerestory windows are each set in a huge transverse gable. The colour and statuary ridiculously bad. Happily the artist has not been at the pains to develop his ideas beyond seven drawings.

(29.) *Dum spiro spero*.—An English design, unless we mistake, in seven drawings. This gentleman's fancy runs wild in an octagonal chapter-house, and a perfectly gigantic west portal. A nave of seven bays, vaulted octopartitely, and with lateral chapels beyond the aisles; transepts without aisles; a choir of five bays, with five-sided apse and chapel, form the plan. There are two western spires, and a low central square tower. All is "book-work." As for style, the crypt is actually in stern Romanesque; while the grills and chapel ornaments would do credit to the eighteenth century. This is, perhaps, the worst design sent in by a compatriot.

(30.) *Gloire à Marie*.—A collection of six drawings, central tower, and spire, and two western ditto. The style is mean Geometrical Pointed, of a later character than required by the conditions. Triforium windows, with sexfoiled heads; the clerestory lofty and ambitious rather than successful. There is an alternative ground plan:—one has double nave aisles, which shows every bay chapelled both of nave and choir. The western towers are entered by staircases projecting externally from the north and south tower walls, which are otherwise perfectly plain to the belfry stage.

(31.) *I. S. T.* sends only five designs. By the dingy and fly-blown look of the drawings, we should say that they have been hanging on their author's hands for some years, and that they were not prepared for this purpose. The specialty of these plans is, that they comprise a centre octagon and windowless aisles. It is not worth while to describe it as it contains no point of beauty or interest, and does not attempt any details of construction, arrangement, or accessories.

(32.) *Je suis toi, je suis moi*.—The motto eludes our comprehension: the design is French. The artist has sent a whole volume full of details, besides 17 drawings. There are no limits to his fancy: an atrium, which would rival that of the Vatican, anticipates the demolition of a large part of the most crowded district of Lille; and the subsidiary buildings occupy a vast square on the south side. The plan is not bad, and the prescribed style has been followed; but the architectural effect is both meagre and heavy. At the west end there are two dwarf spires, and at the crossing a truncated octagonal tower. The author is plainly unused to work in Pointed; and the classic element betrays itself wherever the books afford no guidance, or wherever the unlucky artist has to combine the details he has borrowed from

other sources. In no other design, however, did we observe an *iron* construction employed to sustain the outer roof above the vaults. For this credit is certainly due. But as an architectural composition this *cento* of "tags" is below criticism.

(33.) *Napoléonville : Morbihan : le 22 Fevrier, 1856.*—This motto seems to be in direct contravention to that condition which requires secrecy in the candidates : if it designates an individual it is, however, as insignificant to us as if—which is, perhaps, possible—it contains some esoteric and mystical meaning. Here we have a single western tower and spire, and at the cross an intersection of roofs, with the unavoidable and always unsatisfactory result, where there is neither tower, louvre, nor lantern. The steeple is ordinary geometrical : the windows are of two lights trefoiled in the aisles, and of four lights trefoiled in the clerestory. The roses are certainly very full-blown indeed, verging on the cabbage. In treatment this artist cannot divest himself of classical reminiscences. The whole structure is speckled and studded with *appliqué* trefoils and quatrefoils, and small slices of Gothic detail. The lady-chapel is only hung on by a passage to the building, and presents a stiff blank gable, quite detached from and confronting the apsidal termination of the choir. We fail to discover a trace of original feeling, or of conscientious study of Christian art in the design.

(34.) *Nisi Dominus ædificaverit, &c. (B).*—This is an ugly German design. Two western towers and a centre tower. The nave and clerestory of uniform or unfeeling four-light windows, with three plain unfoliated gaunt circles in the head. Tame and unimpressive.

(35.) *Non satis est placuisse oculis nisi pectora tangas.*—We escaped heart whole and eye whole. The dazzling powers of this artist are not insupportable. Here we meet with two western towers and piers of at least a century later than the period prescribed, and of a stiff and German character;—thin mullions, an insignificant triforium, bad wood work, and not an altar marked on the ground plan, are the points of interest or no interest in these drawings. The design for the high altar displays in the centre the Blessed Virgin blessing the whole world, and S. Joseph presenting the Holy Child to her. S. Peter completes the group.

(36.) *Sancta Maria sine labe concepta ora pro nobis.*—This motto, bidding for success, has not inspired the unlucky author. We should be inclined to consider it a German design, were not the handwriting almost unmistakeably English. It is an honest attempt by a scarcely competent person to design a French church. The detail, indeed, is a wiry geometrical ; but special French features—such as a gigantic western portal—are laboriously aimed at. There is a single western spire, and a central flèche. The former is a meritorious study of the Friburg type ; but is very inadequately supported by the façade below. The baldachin is the most effective part of the design. The colours and details, and the glass, are well-meant ; but the author is either a beginner, or is condemned to hopeless mediocrity. Still he must be credited with diligence and an honest observance of the laws of the competition.

(37.) *Vox clamabat in deserto.* 1830.—The riddle of this motto we cannot decipher. Has the author been in the desert since 1830? We can quite believe it. His six and twenty years' sojourn in the wilderness has clearly dried up all his powers. He sends only five designs, viz. of the side elevation, west front, longitudinal section, and two of insignificant details. It is of the wretched school of such geometrical Gothic as we see in the confectioners' shops. The mullions are about two inches thick. It is not worth criticising.

(38.) *Omnia Deus Rex.*—The plan is as unintelligible in conception as the motto is in grammar. This design is the very first on the visitor's right as he enters the exposition, and augurs ill for it, being contemptible in the extreme. It is literally all window and pier, and we question whether there is a square foot of solid walling in it. Such an east wind as welcomed us to Lille, would certainly blow the whole fabric into the next Department. There are two western towers, and the piers are pitched for a centre tower; but the artist's courage or impudence failed him. He knew that it would never stand, or rather could never be built, so he saved himself the trouble of drawing it. The details and accessory buildings are not attempted.

(39.) *Ryssel.*—The work we should say of a Dutch artist. The drawings as a set are few and meagre; and do not grapple with the conditions, or attempt any details. They exhibit an impossible construction; the windows are untraceried: the ground plan is amphisbænal, being apsidal east and west; not ritually apsidal like the choir of Mayence, but constructionally. It displays sixteen minarets, one being at every corner of nave, choir, and transepts. The west tower displays some ogee arches, now and then efflorescing into windows. The procession path is blocked up at the turn of the choir apse. It is superfluous to waste words on one of the three *facile pessimi* designs of the Exhibition.

(40.) *La vie d'un homme qui se contente de ce qu'il gagne par son travail est remplie de douceur.*—We cannot promise this author much enjoyment, for we should say that the honest rewards *de son travail* would not be oppressive. The points of the design are that there is no clerestory, and that instead of the thirteenth it recalls the seventeenth century. If anything it is classical. The choir is domed. Inverted round arches form the parapet of the west front. Classical wreaths are playfully stuck against the walls. A design unutterably base and abominable. Happily for it, it is not absolutely the worst. It divides the palm of atrocity with its next neighbour: these two detestable compositions, Dutch and German respectively we suppose, occupying the east wall. Its rival is

(41.) *Toute faveur insigne, tout don parfait, vient d'en haut.* H. G.—This is the production of a madman. The design is one entire insanity. It is a mirage done in all sorts of colours. There are radiating jets of coloured material, apparently spinning and twisting like a thaumatrope. Green parapets, yellow tracery, sky-blue arcades, German flamboyant twisted shafts. We can only describe the whole thing as a *cauchemar*. The inventor could only have produced it after diligent training on raw pork and liquid pigments. The west front is guarded by two ruffian angels, apparently of bronze, flourishing big

swords, who recall the Oriental *afrits*. Man of woman born could never face these monsters. They look like the angels keeping guard over Paradise, and repelling the faithful from church rather than beckoning them into it. Each of them is exactly ten metres = more than thirty feet high. Above these is a whole flight of bright yellow angels, and then a covey of tender green seraphim. Above them is an open book; then a lantern and staff; then a large text; then, above all, scrambling over the gable, and projected clear against the sky, the whole group of the Sistine Madonna, with the pretty little cherubs lounging with their chins on the parapet. The intersection of nave and transept is crowned with an iron and glass spire, coloured red, blue, green, and yellow, and the whole is surmounted by a great gilded metal glory, of seven metres in diameter, which we believe is to be illuminated, and most likely would be visible at Calais. Blasphemy, folly, and impossibility, are combined in this insult to common sense and common decency.

In conclusion, we are glad to be able to state, from a communication received from that body, that the Committee of the Architectural Exhibition have come forward with the most commendable promptitude to secure the exhibition if possible of all, and at least of as many as can be procured out of the designs, in Suffolk Street, next December, and have opened communications with the Lille Commission to that effect. We need not point out how important, in the cause of architectural progress, would be the exhibition of the entire collection in London, nor that the Architectural Exhibition offers facilities unknown to any casual and special exposition of them. If the proposal should fail as a whole, we hope that in any case the English competitors will severally do their best to give it at all events a partial success, in contributing their designs to next winter's exhibition in Suffolk Street.

ECCLESIOLOGY IN THE CITY OF LONDON.

THE Bishop of London's unfortunate scheme for destroying the city churches has had every conceivable result of evil but one, which we are glad to put on record. It has effectually cramped and chilled his parallel suggestion for new churches. The Diocesan Church Building Fund inaugurated last year, at present looks like a regrettable failure. It has received but scant measure of public support. It is a matter of sincere regret to the many friends of this most excellent prelate, that the close of his episcopate should be marked by a proposition so very different from the well intended, however, in an artistic aspect, feebly executed scheme, which at any rate studded the east of London with buildings which do the work of churches. The proposition to pull down the city churches, has however received its most signal confutation on the spot where this act of Vandalism was to have taken place. The citizens of London have given their answer to their Bishop. Not only will they not destroy, but they will rebuild. Not only will they not desecrate, but they will adorn. If they have

too many churches, they will make their superfluity costly, comely, and decorous. They will not only keep their churches, but will make them sumptuous. They decline to be iconoclastic; they rather take to ecclesiology. And this in quarters where in other respects small sympathy is shown with our well known principles. Neither the incumbent nor parishioners of S. Alban's, Wood Street, or S. Michael's, Cornhill, have much specially in common with ourselves, except that they desire to restore and beautify their churches, and entertain a very pardonable indignation at their diocesan's plan to deprive them of their beautiful Houses of God. S. Alban's is one of Wren's most complete "Gothic works;" S. Michael's is conspicuous for that superb pointed tower (attached to an Italian nave) which required and secured the impudence of Mr. Hume to suggest even the possibility of its removal. The Bishop's plan undoubtedly fired the parishioners; and as soon as they heard of pulling down, they vigorously set themselves to work to repair and restore. The results are complete and satisfactory. Both S. Alban's and S. Michael's have been placed in the able hands of Mr. G. G. Scott. He has produced here, in a very practical form, "a plea against pulling down churches," written not with pen and ink, but on very costly stone with colour and gilding.

S. Alban's, one of the best of "Wren's Gothic," is an edifice really so respectable, even in details, that either the old tracery and mouldings must have been accurately copied, or perhaps were partly retained. It is a tame Third-Pointed structure, with a slight flamboyant tendency in the west window. The plan was to fit it with open seats, and an internal choir, and, in the first place, to remove the western gallery, and to transfer the organ to a northern quasi-chapel, adding an apsidal sanctuary. At present only the latter, but most important, portion of the work has been effected. The old fittings remain, but only on grounds of expense; and the constructional choir is yet a matter of expectation; as is another improvement of even greater importance, the removal of the rectory, which has actually been thrust into and has absorbed a considerable portion of the south aisle. But a pentagonal apse, vaulted in stone, has been thrown out eastward, and its long narrow two-light windows, with heavy tracery and stout mullions, harmonize so well with Wren's clumsy Perpendicular, and yet are so correct, that they do Mr. Scott great credit. Metal altar rails will, we believe, supersede the present wooden structure. The organ fits admirably into the old projecting pseudo-chapel. Here, as in all Wren's churches, we remarked his faint, but significant, adhesion to the principle of a chancel-screen in the extra elevation of wood work, and rise in the pavement at what he intended for a ritual choir.

At S. Michael's, Cornhill, a fine work has been achieved in pulling down a house which had been built against, or rather formed, the wall, and had absorbed a porch, which apparently consisted of fan tracery vaulting with pendants. Curiously enough the church never had, and as yet has not its own north wall. The houses abut on it, and do duty for the church wall. The tower is now thrown open to Cornhill, and presents a grand feature in that striking assemblage of

incongruous but stately architecture. Mr. Scott has been called upon to design a porch to this tower. The tower is panelled, and presents an admirable example of mass, dignified, solemn, and aspiring, with, to our eyes, a slightly oriental, certainly very foreign, tinge. If we might advise, we should suggest to the accomplished artist to take his *motif* from the florid and efflorescent—it is not flamboyant—pointed work of Burgos; where there is a happy combination of luxuriance in this later Spanish Pointed style with something which would not be altogether incongruous with the Palladian and sufficiently ugly nave of S. Michael's. Mr. Scott has prepared a plan, with an inspection of which he has favoured our committee, for rehabilitating this Italian interior. He proposes to brighten all the roof with colour, not as yet very vigorously: and he fuses the vaulting into something transitional between Pointed and Italian. And he inserts tracery in all the round-headed windows, and the great ugly stable-like circles of the clere-story become roses under his plastic hand. He adds open seats of a character hazily undeterminate; they cleverly exhibit Italian in detail, but fifteenth century in expression. Altogether the effect is something in a small way like that of the wonderful S. Eustache. We chronicle these two restorations with the highest satisfaction and with unfeigned congratulations to their author.

THE ARCHITECTURAL CONTROVERSY.

THE great controversy between the advocates of pointed and the defenders of classical architecture, has been recently stirring hitherto comparatively tranquil depths. One of the first symptoms of the commotion was a lecture delivered by Mr. Petit at the Architectural Museum, in which he enforced that peculiar classicising eclecticism of which he has lately taken up the defence. This elicited a reply from Mr. G. G. Scott, published in the *Builder*, which had reported the lecture. About the same time Mr. Tite also came forward at the Institute of British Architects, to propound no theory of his own, but simply to volunteer an unprovoked onslaught upon pointed architecture in reference particularly to the worship of the English Church, alleging its incompatibility with the spirit of the times, and want of invention shown in its modern specimens—and all that *crambe repetita* with which we have been for years so familiar, and which we have been more accustomed to confute by deeds than grapple with by words. He too found his antagonist in Mr. Scott, in a letter read at a subsequent Meeting of the Institute, in which with great humour and good humour, the writer completely turned the tables on his adversary, and showed how all the arguments built upon the alleged antiquarianism of pointed were predicable to an infinitely greater extent of revived classical. Mr. Tite has not yet indulged in a reply, if ever he intends one. Mr. Petit has on the contrary, responded in the *Builder*, and in so doing, speaks in a markedly friendly and gentlemanly manner of the

way in which we have always conducted the controversy with him—and always, we can assure him, intend to do for the future.

Not so a volunteer combatant who has bustled forward to do battle by Mr. Petit's side in the impartial columns of our weekly contemporary. We mean the redoubtable Mr. Winston, who we need hardly observe, takes care never to lose the opportunity, sometimes by direct attack—sometimes by sly insinuation—of alluding to us in that tone combining the querulous and the defiant, in which he is so signal an adept. We do not grudge him the pastime—to apply Lord Derby's story; it amuses Mr. Winston, and it does not hurt us. His mental conformation does not grasp hard hitting without heart-soreness, nor can he understand that while we never fail to speak our mind about even so great an authority as he may be, we should gladly mention any development practical or theoretical of glass painting which might be due to his researches. We can assure Mr. Winston that to our minds he is not continually present as the *bête noire* that troubles our rest, while we gladly concede to him the undisputed pre-eminence in the system of controversy in which he rejoices. In the meanwhile, Mr. Scott has found a worthy auxiliary in Mr. Ferrey, a letter by whom has also appeared in a recent number of the *Builder*.

If the controversy spreads we shall recur to it. We could not however at the present stage do less than bring it before our readers' notice. We look upon this sifting of thoughts with unfeigned pleasure, convinced that the truth must prevail the more it is brought under discussion. If there was not a strong and increasing party devoted to pointed architecture, its opponents would not take such pains to prove by infallible argument that it could not and never would be adapted to modern habits and requirements.

S. GEORGE'S CHURCH, BASSE-TERRE, ST. KITTS.

A FRESH contribution is being offered towards the solution of the still pending problem of Tropical Church Architecture, in the reconstruction by Mr. Slater of the principal church of St. Kitts, consequent on the destruction by earthquake of its predecessor. It will not be forgotten that there are two theories upon the question of the most appropriate form of church for hot climates:—one the Speluncar, which we have strongly advocated, which has the strong recommendation of the early indigenous practice of those climates having instinctively adopted it,—the other, the system which deals in wide openings and numberless currents of air. In the present instance Mr. Slater was given no choice, his instructions being to carry out the second system, with the further obligation of a span wooden roof of an intermediate pitch, as the plan which in that island was conceived to offer the best safeguard against the two enemies, earthquake and hurricane:—the usual foe of timber, the white ant, (it appears) not being known in that fortunate district. We have accordingly now simply to consider how far

the architect has succeeded in carrying out a church-like structure under these various obligations.

The church is to be large and cruciform, comprising an unclerestoried nave with aisles of five bays, broad transepts represented in the nave length by two bays, a choir beyond of two more bays, and five-sided apse (two sides being in the straight line), the pillars are alternately circular and octagonal, and the arches plainly chamfered of two orders. The tower (forming also the porch) stands in the second bay of the south side; opposite it, to the north, being an entrance. The internal length is 135 feet, and the breadth at the transept 86, the nave being 24 feet wide, and the aisles $16\frac{1}{2}$ each. The church, we apprehend, with its unbroken arcade of numerous pillars and the apse beyond, will convey the feeling of length perhaps beyond even its actual dimensions.

The chief tropical adaptation consists in the windows. The decorative design running through the whole church is that of two-light Middle-Pointed windows increasing in richness as they advance eastward. But all above the springing of the heads is panelled work, being repeated inside and out, the openings for light and air being simply the coupled oblongs which the residuary window beneath offers, and which are fitted with jalousies. Judging by the elevations the expedient is both simple and not unsightly. At the west end we have a quadruplet of equal lancets similarly treated and cinfoiled in the panelled heads, above which is a carving of S. George filling up the gable. Panelling, resembling a window of the spherical triangle form, fills up the gables of the transepts, which (we ought to have remarked before,) are of inferior altitude to the body of the church.

The massive tower over the south porch is of four stages divided by stringcourses boldly buttressed with sets-off at every stage. In the uppermost stage a panelled decorative couplet is represented. The hurricanes forbid a spire being thought of. The buttressing throughout the church is bold: that of the nave dying away at the second, and that of the apse at the third set-off. The vestry stands to the north of the chancel, filling up the angle made by the transept and choir beyond. The chancel rises one step from the nave, and the sanctuary on two more levels of one, and of two, steps respectively: the stalls, eight in number on each side, fill up a bay and half of the chancel. The font is to be placed against the second pillar on the south side. The roof, which we have left to the last, is of an unusually safe construction: the beams, curved braces and hammer beams, meeting centrically and supporting a king-post, on which again a similar construction of a second order of beams, collar and queen-post is placed. The whole is strengthened and tied by curved ribs against the slant sides. The mechanical effect of this construction is best explained in Mr. Slater's own words: "With a view to the roofs offering the least possible resistance to the force of the winds, the pitch of both nave and aisle roof is made as near as may be at an angle of forty-five degrees. To afford a large degree of stability in itself, the roof is composed of timbers of unusually large scantlings. The principle of construction is such that the pressure of the wind on the nave roof is transferred back again to the external walls of the aisles by means of the tie-beams, the curved ribs, and ham-

mer beams, to a point within twelve feet from the ground. It is proposed also to further secure the roof down to the walls by means of wrought-iron screw bolts passing through both post, plate, and every tie-beam, and the heavy wall plates, down to the springing of the hammer beams. The bolts being about thirteen feet long and being built in the walls will add full two-thirds of the weight of walling in the church to the stability of the roofs. Furthermore, by means of the above-mentioned bolts, and the tie-beams, the four walls, each being three feet in thickness, become, as it were, in a great measure connected, or rather converted into one wall of ten or twelve feet in thickness. The nave roof is divided from the aisle roof by a large stone gutter lined with lead, which in itself will act as a parapet wall, and will divide the quantity of rain-water falling on to the roof." The material of the church is to be the local stone. We think, that considering the data exacted and the small sum in hand to carry out the work with, Mr. Slater deserves great credit. The vertical effect of a northern church was out of the question. Internal length and dignity have been aimed at, and, we should think, attained; and the structure will have that cathedral-like aspect which is demanded by its character, as the principal place of worship of a physical and political unit—of an island, possessed of its own administration, besides being ecclesiastically the seat of an arch-deaconry, which it is quite conceivable may one day become a bishopric.

RESTORATION OF LICHFIELD CATHEDRAL.

WE are glad to hear that the Chapter of Lichfield Cathedral have seriously resolved upon the restoration of the choir out of the capitular resources. Such an example deserves commemoration, and demands imitation. A committee has been appointed to consider and report upon the question, composed of the Rev. J. L. Petit, Sidney Smirke, Esq., (the cathedral architect,) G. G. Scott, Esq., B. Ferrey, Esq., and our chairman of committees.

FUNERALS AS THEY OUGHT TO BE.

WE make no excuse for extracting from a private letter the account of the funeral of a poor girl, whose means of subsistence was the manufacture of artificial flowers at S. Mary Magdalene's, Munster Square, as an example of a funeral as it ought to be. The "Society" referred to is composed partly of gentlewomen and partly of poor girls, its object being the moral and religious improvement of the latter. Burying its members is one of its works. We need not say that this funeral cost nothing to the girl's family.

"We are just come from * * *s funeral. It was a beautiful sight.

We had all the seats moved away to about half down the church, and then the seats put round, so as to form a great square. All the society, about thirty or forty, sat round; the coffin was placed in the middle, and surrounded by six very tall silver candles. Mr. Stuart met it at the door, and walked up the church before it. We chanted the psalm, and sang a hymn after the lesson, whilst the coffin was removed. After it was gone, the communion service began, and nearly all the society received holy communion. It was most beautiful; the flowergirls placed a simple lily wreath on the top of the coffin; she was, you know, a little flower girl. The church was perfectly crowded with beggars, and many seemed very much overcome." There was, we need not observe, one drawback to the above, viz., that after the ceremony, the body had to be sent away to Woking for the actual interment, at which, of course, the Society could not attend. This was, however, a deficiency arising out of unavoidable circumstances.

The following notice of a funeral, arranged by the managers of the Guild of S. Alban, in its Westminster Sub-district, will also be read with interest. The funeral was that of the wife of a member of the society, who had actively exerted herself as a visitor in one of the poorest parts of the district of S. Barnabas, Pimlico; on which account the clergy and choir of that church gladly officiated.

The coffin was of polished elm, furnished by Mr. Vigors, after one of the designs given in the *Instrumenta Ecclesiastica*; but without any metal work beyond cruciform handles of substantial make, and a cross upon the lid, extending over the length and breadth of the coffin, the name of the deceased being inscribed on the Calvary at its foot.

The funeral took place in the afternoon of Shrove Tuesday at the West Brompton Cemetery. As the body was removed from the hearse, it was met by the clergy and choir, who chanted the Introductory Sentences to Gregorian Tones as they proceeded to the chapel. The 41st Psalm (*Beatus qui intelligit*), so appropriate to the charitable labours of the departed, was sung after leaving the chapel for the grave.

The correspondent who sends us the above, adds his testimony as to the impression which a service so conducted could not fail to make on all present.

Rules for the formation and working of a Church Burial Society for the City and Liberties of Westminster have been drawn up for approval; and as soon as these have been sanctioned by the proper authorities, suitable trustees will be appointed. All communicants, or persons wishing to become communicants, of the English Church, may be enrolled as subscribers, i. e., members of "the Westminster Church Burial Society." They will have to pay a small sum (about sixpence monthly): in return for which the Society undertakes to bury them at any time, provided their payments have been regular; but in no case will they be called upon to pay more than £4.

There are other minor regulations, but the above is the substance of the scheme as far as regards Westminster. It is hoped, however, that it will not be long confined to that locality, but will be adopted through the agency of the Guild in all parts of the country.

We are requested to add, that it is not desired to limit the working of the proposed Society to the poor alone. Provided the rules are duly observed, care will be taken alike for the burial of Churchmen of all classes, and in all ranks of society. The Guild is provided with appropriate palls of fine linen for use within the house, whenever it is wished, before the commencement of the funeral.

We are sorry to state that at present the Guild experiences a want of funds. It has been well-assisted hitherto; but money is still much required to enable its founders to develop their plans. They ask Churchmen to assist them in what is certainly a great undertaking. Subscriptions will be received, and information gladly afforded by the Clergy of S. Paul and S. Barnabas; by Mr. J. T. Hayes, Bookseller, Lyall Place; Mr. J. S. Withers, 21, Westbourne Place, Eaton Square; and by the President, Mr. Arthur Crickmay, 34, Walpole Street, Chelsea.

THE DUTCH SCHOOL AND MR. FULLER RUSSELL.

SIR,—I observe, in a letter from Mr. Fuller Russell, contained in your number for December, the following passage:—

“The Hague is not only ‘flat,’ but also ‘unprofitable.’ Its boasted museum contains works of great price and importance in the estimation of the admirers of the very unworthy and debased Dutch schools of pictorial art. ‘The Bull,’ by P. Potter, valued at many thousand pounds, is undeniably a striking likeness of a cornuted and truculent specimen of the genus *taurus*, and a disgusting representation of a dead body undergoing dissection, is considered, as Murray tells us, one of Rembrandt’s finest productions! The above are popularly accounted the lions of the collection, which comprises, however, a few pictures better worthy of inspection than these monuments of misdirected talent.”

These not undecided expressions of a strong opinion are more or less the *resumé* of a way of thinking not wholly uncommon among ecclesiologists,—that the Dutch school of painting is a heresy, to be banned by bell, book, and candle; because, I conclude, it does *not* deal with the spiritual subjects which exercise Italian art, but, on the contrary, with “*common things*,” represented with literal fidelity. I do not quarrel with any man for the dislike—*chaqu’un à son gout*. But I own a certain amount of bewilderment when I see the ecclesiological art-party (as I suppose I may call it) take up, as a way of thinking almost amounting to an article of ecclesiological faith, the belief in the Præ-Raphaelite school. I am no antagonist to this school—quite the reverse. But the reason why I do like it is because I see in it the obvious straining after nature and truth,—after things, specially *common* things, as they are,—trees, brick walls, and Turkey carpets, and above all, women—not over, nor ideally, pretty. Now, then, what was the aim of the Dutch school, but the identically same earnest striving to paint the same truth in trees and tables, carpets and women?

Either give this school, then, its due meed, or do not patronise a school of painters which, because it represents life just as it is in this century, pleases to call itself Præ-Raphaelitism.

Let us test the two pictures, which, I wish I could say, Mr. Russell criticises. I have the disadvantage of only knowing them by engraving; but that knowledge, I submit, is sufficient to dispose of the objections raised against them. One of them is undeniably "a striking likeness of a cornuted and truculent specimen of the genus *taurus*;" but it is nothing else. What else is it or ought it to be? It was meant to be the picture of a bull, and it is undeniably a striking likeness of a magnificent bull. And what is the harm in this? Were not bulls created when all other animals were? "and God saw that it was good." And is not the bull, moreover, an animal proverbial for strength and for grandeur, distinguished indeed as such in ancient scripture, not less than in classic art? At least, if Paul Potter may not be allowed glory for having executed the typical bull of modern painting, do not be so profuse in the laudation of Mr. Holman Hunt, for the life-like sheep which he exhibited some three exhibitions since.

Again, with reference to Rembrandt's dissection scene: a corpse is not of course, *per se*, the pleasantest of objects; but the one in question is treated solemnly, with no melo-dramatic horror to increase its loathsomeness. But the corpse is, after all, the key to the picture, rather than its central subject. The moral the whole group is intended to mark is the devotion of science, and the beneficent art of healing, which dares to face the disgusting ordeal of a dissecting room. How grave and dignified stand that clever-looking professor, and the attentive cluster of pupils (all of them portraits) attending the exposition! If such a subject is to be at once dismissed as Mr. Fuller Russell dismisses it, then hail the kid-glove and rose-water school. No painting could ever hope to pass the ordeal of any other way of thinking. One picture certainly could never stand the proof—Mr. Hunt's Awakened Conscience, in which the leer of the *roué* is infinitely more disgusting than Rembrandt's dead body, and yet, like that, it is a necessary ingredient in a striking moral lesson.

In truth, as Mr. Russell must forgive me for saying,—and in making the assertion I do not forget his great knowledge of other schools of painting,—his critique, and the adjectives with which he accumulates it, shows that his historical information respecting Dutch art must be somewhat defective; otherwise he never could have spoken in those terms of a school which has produced a portrait painter so dignified,—so (to make a word) nobilitant, and yet so manifestly accurate,—as Vander Helst; landscape painters, so true to nature's most picturesque varieties as Hobbima, Vander Neer, and Ruysdael, (who went to Norway for his scenery); combiners of landscape with animal life, accurate and spirited, like Cuypp and Paul Potter; limners of the ever-varying sea like Vande Velde and Backhuysen; representers of every fibre and every hue composing the array of the "lilies of the field" and the fruit of the trees, like Van Huysum. The school which produced artists like these, can only be termed unworthy and debased by those who cannot—or who will not—understand it.

I am no indiscriminating admirer of that school. I regret very deeply that its theological, or rather, political conditions forbade it occupying the supernatural field of art. It was one-sided, and incomplete in its area. But in the area that it did occupy, it was bold and accurate, original and most laborious. If it could not reach beyond daily life, it made daily life often grand, generally picturesque, always real; as in the hands of an artist like Jan Steen, whom, with all his cleverness, we can no more take as the typical Dutch painter, than we can take Fra Lippi as the typical artist of the fifteenth century.

For this the art of Holland demands our respect. Its limitations were not its fault. *It inherited the Catholic tradition, and, as far as it could, it carried that out.* The field of its exertions was limited, but that field it glorified by the truthfulness and honesty which it imported into the fulfilment of its mission. It undertook to paint things as they are; and things as they are it did paint with a fidelity often rising to dignity, in proportion as nature itself, which was so accurately reproduced, is dignified. Thus the Dutch school is a witness to eternal truth.

Indeed as an historical fact that school has an earlier and a different origin from that which Mr. Russell would probably attribute to it. It is the lineal descendant—after a time the only descendant (including the Flemish school of painters) of the old German and Flemish Catholic artists,—the Van Eyks, Memlings, and so on. It is a matter of patent notoriety that while the early Italian painters loved to lose themselves in the symbolical and hieratic, dealing in golden backgrounds, conventional pose, and so on, the tendency of the northern mind was to surround its glorified figures with the scenes and attributes of literal life. The Dutch revolution came and Calvinism was established, and this at once cut off the greater and brighter branch of possible subjects. But the system on which the residue was treated was the old traditionary Catholic one of Teuton lands. Italy and Flanders itself in the hands of the school of Italian Roman Catholic countries, which retained unimpaired the possession of the entire field of Religious art, soon lived to pervert these sacred themes into exhibitions, sometimes of the athletic, sometimes of the sensuous and carnal, sometimes of the merely feeble and sentimental, scarcely ever of the exactly true, not to talk of the ideal and supernatural.

The Protestant school of Holland on the other hand, perforce restricted to the humbler line of daily life and family, and nature as she is on earth, elevated and dignified those subjects by unflinchingly exercising in their delineation the virtues of straightforwardness and truth. In doing this that school deserves a far different verdict from that accorded by Mr. Fuller Russell, particularly at the hands of persons who are most properly anxious to render praise to the Præ-Raphaelite party for a similar enterprise.

Convinced as I am that although you have admitted Mr. Fuller Russell's letter into your pages, you do not mean to adopt his canons of criticism as the basis of the *Ecclesiologist*, I have ventured upon these remarks, and subscribe myself

A COMMITTEEMAN.

THE ARUNDEL SOCIETY'S CASTS OF IVORY CARVINGS.

WE wish to call our readers' attention to a very interesting series of casts, in a material resembling ivory (plaster of Paris oiled), of specimens of ivory carvings from the second to the sixteenth century, prepared by the Arundel Society. The whole series are conveniently arranged for examination in a court of the Crystal Palace; and the casts may be purchased from the Society, at reduced prices to members, classified in schools and periods. Of these examples an able descriptive catalogue has been drawn up by Mr. Edmund Oldfield, of the department of Antiquities in the British Museum. The series is most instructive, and the typical examples seem to us chosen with great judgment. We are persuaded that many art students have been hitherto ignorant of the existence of such specimens of Christian Art, in unbroken succession from the second century.

The earliest examples are diptychs and bookcovers. The former show us what was the sculpture of the earliest centuries of the present era. Some of these diptychs are consular, and pagan: others are episcopal. And of the latter some are old consular diptychs, rendered Christian by alterations and by the addition of the cross or religious symbols. They illustrate in a most remarkable way the least known period in the history of sculpture, and "fill the void" (as Mr. Oldfield well expresses it) "between the fall of ancient and the rise of modern art."

The first Class contains six mythological diptychs, from the second to the sixth centuries. Class II. comprises thirteen (imperial and consular) diptychs, dated A.D. 248, 428, 516, and 517. Class III., ecclesiastical diptychs, contains the fine angel from the British Museum, (engraved in Labarte's¹ Handbook), and a consular one altered into a cover for an Antiphonarium of S. Gregory. In this subject the *Mappa Circensis* of the consul is altered into the *sudarium* of the Bishop; and the staff is surmounted with the cross. The original is in the remarkable treasury at Monza. Class IV. contains bookcovers, anterior to A.D. 700; and Class V. diptychs and bookcovers, from the eighth to the tenth centuries. In Class VI. there are miscellaneous objects, including a curious *situla*, from Milan, of the date A.D. 975. Class VII. embraces the Greek school, of various dates after Justinian; and Class VIII. consists of a twelve-sided casket, of Greek work, from the Treasury at Sens. The Italian school has the next class to itself; while the French, English and German schools, scarcely to be distinguished from each other, fill Class X. The same schools, in the thirteenth and fourteenth centuries, occupy Class XI. for sacred, and Class XII. for secular subjects. Then follow three statuettes, of great beauty, and a concluding class of works of the fourteenth and fifteenth centuries. This will give our readers some account of the extent and value of this interesting series. The price at which the whole collection can be purchased is very moderate; and the separate classes are procurable for very small sums.

¹ The length of the Lille Report compels us again to defer a notice of this book.

We may take this opportunity of noticing Mr. Digby Wyatt's able and instructive lecture delivered at the Crystal Palace on occasion of the opening of the Arundel Court. It is a most interesting discourse on Art, originated by the works of the Arundel Society then first arranged for public inspection.

HEWITT'S ANCIENT ARMOUR.

Ancient Armour and Weapons in Europe: from the Iron Period of the Northern Nations to the end of the Thirteenth Century: with Illustrations from Cotemporary Monuments. By JOHN HEWITT, Member of the Archæological Institute of Great Britain. Oxford and London: J. H. and J. Parker. 1855.

MR. HEWITT has given us a very valuable book of reference, in which, by the aid of a good index, we can find almost any information we may need about ancient armour and weapons. But the volume is not readable, though the subject might well have been so treated as to become so. It is abrupt in style, and somewhat confusedly and unsystematically arranged; and the text is overcharged with authorities and with extracts from Norman French chronicles, poems, and romances. Mr. Hewitt has evidently an extended acquaintance with this branch of literature; but his general readers would have preferred to learn from him the condensed results of his reading, and to find the original documents in an appendix. In particular the long descriptions of various ancient battles are not a little tedious. But we must highly commend the extraordinary industry of the author, who has shown the most patient research into the history of this branch of archæology, and has sought information from most widely different quarters. For instance, he refers frequently to the present French Emperor's *Etudes sur l'Artillerie*, and refers to that potentate's experiment, made at Vincennes in 1850, to construct a "trébuchet" of large dimensions. The trébuchet (*trabutium* in mediæval Latin) is another name for the mangona—an engine for discharging stones by a sling affixed to a massive beam. The volume is beautifully got up, and exceedingly well illustrated. The engravings of the royal seals of England form a valuable mine of authorities for weapons and armour; and a vast number of illuminations, stained glass, monumental effigies, &c., have been also made to throw light on the subject.

It is very difficult to select from such a volume any extracts for quotation. The following anecdote will merely show how wild and picturesque are some of the legends brought to light by the author's researches into the little known field of literature to which his subject led him. He is mentioning certain famous swords, honoured, like that of King Arthur, by especial names.

"The sword *Mimung* was no whit inferior to any of these. It was forged by Weland, in a trial of skill with another celebrated weapon-smith, Amilias

by name. Weland first made a sword with which he cut a thread of wool lying on the water. But not content with this, he reformed the blade, which then cut through the whole ball of floating wool. Still dissatisfied, he again passed it through the fire, and at length produced so keen a weapon that it divided a whole bundle of wool floating in water. Amilias, on his part, forged a suit of armour so much to his own satisfaction that, sitting down on a stool, he bade Weland try his weapon upon him. Weland obeyed, and there being no apparent effect, asked Amilias if he felt any particular sensation. Amilias said he felt as though cold water had passed through his bowels. Weland then bade him shake himself. On doing so, the effect of the blow was apparent: he fell dead in two pieces.”—P. 41.

The word *gun* (for which no satisfactory etymology is known) is derived by Mr. Hewitt from the middle syllable of *mangona*. “From the word *mangona* (he says) our word *gun* appears to be derived: a supposition that seems strengthened by the fact that the earliest ‘gonnes,’ like the *mangonæ*, were employed to cast stones.”—P. 179. We see no authority given for the last assertion.

A great amount of information is incidentally conveyed by Mr. Hewitt on collateral subjects, such as costume, and manners; and many of his extracts and references are curious and amusing; e.g., the payment made by Edward I., in his campaign against the Welch in 1281, of one shilling to a female spy. “*Cuidam spiatrici de dono xij denarii.*”

In his account of the “flail” or “morning-star,” (illustrated on p. 58) Mr. Hewitt does not mention that the use of this formidable but barbarous weapon is still retained in parts of Scandinavia. A living nobleman was once punished by a watchman of Drontheim with this flail—a ball of iron, sometimes spiked, fastened by a short chain to the end of a staff: and only the other day the newspapers mentioned that some of the Finnish levies, in preparation for the contingency of a prolonged war, were armed with the “morning-star.”

We may safely recommend our readers to Mr. Hewitt’s volume as a mine of information on the specialty to which it is devoted.

COLOGNE CATHEDRAL.

ARCHITECT’S THIRTY-FIFTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF COLOGNE CATHEDRAL, FOR THE FIRST HALF OF THE YEAR 1855.

“SINCE the last Architect’s Report, of the 10th of January,¹ in which a detailed description of the building operations of the preceding year was given, as well as one of the whole course of events since the laying of the foundation stone on the 4th September, 1842, the advances seem hardly perceptible. For, in consequence of the continued severe weather of last winter, even the preparatory works, otherwise usual, upon the very high scaffolds were hindered, and therefore we could not set about their erection till the middle of last month. At the same time the transport of the stones in the

¹ A Translation of this was printed in the *Ecclesiologist* for December, 1855.

transept, on the south and north sides, was proceeded with. On the south side, in the transept, the pinnacles above the upper parapet, and the floriated crosses above the gables, are now being set up. On the north side the details still wanting in the crowning ornaments have been inserted, and beside this, the restoration of the north-east aisle-wall adjoining the choir has been taken in hand. Thus the main building of the nave and transepts is now seen to be finished, as to its external walls, up to the roof-work, and there wants only the vaulting, together with the external buttresses requisite for its support, preparations for the erection of which are being made. In the south portal, the gable-work, as well as the middle tympanum (*bogenfeld*) of the portal, is already adorned with pillars and alto-reliefs; and, as is well known, we owe these beautiful sculptures to the liberality of H.R.H. the Prince of Prussia. Recently also the restoration of the western parts of the choir-walls, adjoining the old temporary wall, has been begun, since now, *through a Supreme Cabinet Order of the 4th of May, the very important question respecting the treatment of the middle tower to be erected over the crossing has been decided.* Considering the great interest which the members of the Cathedral Building Association exhibit in this project, so important as regards the outward figure of the Cathedral, it may be worth while here to impart to them the chief points of this very comprehensive affair.

“It has been already set forth in earlier Reports that, in the existing old parts of the building, namely at the two western choir-piers, where the beginnings of the vaulting have been laid in the original building, no traces of a substructure for the reception of a central tower are to be found. As in other parts, the ribs are laid only for the vaulting construction; and, in the absence of those necessary strengthenings, the first question was, Whether, upon the whole, the erection of such a central tower formed a part of the original plan.

“The next consideration was the actual condition of the old vaulting-piers, the substance of which had not only suffered much in the course of time, but also had not been constructed with that care which we are justified in requiring as a fundamental condition for the support of great burdens. It was beyond all doubt that displacements of the masses of wall, 150 ft. high, had here taken place. In the year 1826 it was necessary, amid great difficulties, to fix grappling irons at the height of the commencement of the vaulting, with the object of holding together the vaulting-piers, which were giving way. The late Principal Director of Buildings, Herr Schinkel, thought this state of things very serious, and, in August, 1833, enjoined me on the spot to make accurate observations of it. The outward tendency occasioned by the lateral pressure of the choir-vaulting, as well as by the weight of the lofty gable resting upon the choir-arch, became quite visible, inasmuch as the cracks in the walls were found wider or narrower at different times during my long-continued observations. The iron serew-grapples were forcibly stretched, and, with the unavoidable changes of temperature, expansion and contraction of these iron bands, 54 ft. long, were the natural consequences. However, it was necessary to retain them, in order to avert greater mischief. A further evidence of the insecurity and instability of the lofty masses of wall was found in the evident separations and displacements of the stone-clampings in the south-east transept-aisle, which had been very carefully restored in the years 1828 and 1829. Beneath the great choir-arch, also, several cracks showed themselves in the capitals and imposts.

“So unfavourable a condition of this important part of the building, which had been erected more than half a thousand years, excited well-founded apprehensions; and accordingly the most accurate examinations and measurements were undertaken, and exhibited in drawings and descriptions.

“After a formal verification and technical inquiry which was made here on the spot in the months of September and October, 1852, by the Royal Coun-

cillors Busse and Soller of Berlin, the plans for the erection of the aforesaid central tower, which had meanwhile been prepared, were considered in detail, and the weight of these structures ascertained.

"Upon an order of the proper department of the Royal Ministry, the matter was referred to the Royal Technical Building Commission at Berlin, for a careful examination; where I, as a member of that College, submitted, in an ample statement, an accurate representation of the facts of the case, previously to further deliberations.

"The PRINCIPAL QUESTION above mentioned—*whether, generally, a central tower, as an integral part belonging to the profile of the great whole, ought to be erected over the crossing, as its organic off-shoot—was, upon architectural æsthetic grounds, and according to the analogy of similar architectural monuments of the same epoch of art, decided in the affirmative.*

"Four designs were exhibited by me for this object, with various dimensions and weights, having regard to the older constituent parts of the Cathedral; they were all acknowledged as *'strictly in the style of the Cathedral, and contrived with proper architectural knowledge both in the whole and in particulars'*; and, in general, no objection was brought against the system of construction upon which they were grounded. But, with respect to the relations of size and construction, all the plans were viewed as essentially dependent upon the arrangement and nature of the existing substructure. The system of construction upon which this, as well as the rest of the building, is founded, also the ways in which the stone-work is connected together, and the nature of the material, were examined most carefully according to statical laws; and the following CONCLUSION was very soon arrived at: that the erection of a large, massive, central tower, must, in consideration of the insufficiency of the substructure, be abandoned. Hereupon the plan No. II., designed in rather more contracted proportions, (which plan is exhibited, as to its essential features, in the perspective view published in 1848, by F. C. Eisen,) and, in addition, the plan No. IV. for a tower or flèche (*Dachreiter*) of still smaller dimensions, were subjected to a rigid examination.

"With regard to these two plans two different views prevailed. According to one of them preference was given to the plan No. II. for the following reasons; that this tower stood in such an harmonious relation to the whole building that a material departure from it would only be injurious: with its quadrangular base it might be looked upon as an organic continuation of the crossing, and consequently as a termination of the stone-work within the junction of the limbs of the cross; and its form pre-eminently expressed the above-described æsthetic idea of a central tower; while the plan No. IV. could be considered only as the suitable expression of the meeting of the roofs, and as a constituent part of them. Since, however, the dimensions and manner of construction of the middle piers of the cross would hardly admit a complete massive structure, such as was assumed in the plan No. II.; for the possibility of danger to the rest of the building requires us to abandon that idea; it was proposed to execute at least the quadrilateral base in stone, and only the octagonal part of the central tower, together with the spire, in iron with a covering of lead or zinc.

"From this newly-started constructional consideration, and the project of a mixed execution of the tower in stone and metal, another view was developed respecting the choice between the two plans numbered II. and IV. It was urged that, to judge from the construction and nature of the middle or corner piers of the cross, it could not have been part of the original plan to erect a central tower, organically developed from the massive bodies of the structure, and rising over the whole basis of the cross-intersection; but that there would be no objection against the execution of the plan No. II., if the stability of the substructure allowed of constructing the tower of stone in all its perpendicular portions.

"If however this supposition should not prove correct, and it should only be practicable to erect the quadrilateral base in stone, and the octagonal central tower in metal, this construction would 'contradict' the idea, unquestionably suggested by the form of the tower, of an organic development of it out of the massive body of the building. On the other hand the erection of a *flèche*, as it is called, executed entirely of metal according to the plan No. IV., and formed as an ornamental constructional-part of the roof, would furnish an excellent embellishment to the building, and no objection could be brought against the performance either according to an æsthetic and artistic, or a constructional view.

"Above all, a fuller explanation was still required concerning certain relations of construction, as also information respecting the reacting firmness of stone-material of the same kind with that of the old choir-piers.

"After the former had been procured here, and very complete experiments as to the reactionary firmness not only of the *older*, but also of the *newer* stones employed in the Cathedral structure, had been made under the superintendence of the Royal Geheime Regierungs-Rath, Herr Brix, with the crushing-apparatus in the Royal Trade-Institute at Berlin, we were enabled to proceed to the decision of the question before us.

"The Royal Technical Building-Commission has, in pursuance of a further judgment of the 19th Dec. 1854, after another deliberation upon the plans for a tower, concluded, from calculations of the weight of the tower according to the plan No. II., compared with the reacting firmness of the stone-material, as proved by the above-mentioned experiments, that the strength of the material is not sufficient to sustain those burdens permanently with security; and has accordingly given a decided opinion against carrying out the plan No. II., even with the mixed construction proposed for diminishing the weight.

"His Majesty has accordingly been pleased, by the Cabinet Order above referred to, to give his supreme sanction to the plan No. IV. for the building of the central tower, and to command the execution of the plan in detail.

"This has been completely taken in hand with respect to the erection of the ribs at the crossing, and consequently we have forthwith begun the restoration of the old piers, which is necessary in order for the insertion of the ribs. Now that these piers have been partly laid bare by the removal of the old walls which hid them, it has become evident that not only the two old choir-piers have perceptibly declined from the perpendicular, but also the lower stones of the arch have quite separated from the upper, and rest upon and are supported by the old temporary wall. This circumstance alone would justify the opinion that the erection of a massive middle-tower is impracticable, and renders imperative the greatest care even for that of the much lighter tower in metal. The latter rests to wit upon the four arches of the crossing, and will be supported by means of a strong brace-work (*Sprengwerk*) of iron erected above them. Its height above the ridge of the roof (which is 200 ft. high,) reaches to about 140 ft., consequently that above the floor of the church is 340 ft. The external diameter of the octagonal ground-plan amounts to 27 ft., and with these considerable dimensions the appellation of a *flèche* might seem not quite appropriate. The slender *flèche* on the church of the Minorites in this place is only half as high above the ridge, and its diameter amounts to only 10 ft. Over the crossing of the cathedral at Amiens, which nearly resembles our cathedral in form and size, there is a very slender tower of great height. It is constructed of wood, and covered with lead; it was erected anew by Bishop Haluin and the Chapter of the cathedral in place of the original tower, (destroyed by lightning in 1527,) and finished in 1533. The middle tower of our cathedral ought, according to this example, to be constructed of iron and clothed either with lead or zinc in organic development of its architectural detail.

"In connexion with this tower the new roof-construction over the nave and

transept will be likewise carried out in iron; and, for the covering material, one of the two lately mentioned metals will be chosen. The great advantage of the iron roof-frame is its incombustibility, as also its longer duration in comparison with wood. It is not known how often the lofty roof of the choir may already have been renewed; but it is a fact that it was near falling in the year 1816, and that it was necessary to renew it to a large extent. But even the new timbers were soon spoilt by the formation of fungi, so that in 1824 and 1825 an entirely new roof (*Dachverband*) was put up, at great expense, according to the old construction. In the misfortune of a fire, which is always liable to happen through a stroke of lightning or some other accident, the very light vaulting would hardly resist the fall of the heavy burning timbers; and in case of its falling in, even the bold outer walls, which are only sustained by the laws of equilibrium, might be endangered. I had at first estimated also for a timber roof over the nave and transepts, but upon the basis of a system of construction better adapted to its purpose, and with much smaller dimensions than have been employed in the choir-roof. The now-proposed iron-roof, which for the above reasons promises more security, will be *only half as heavy* as the corresponding new timber-roof was calculated to be.

"With the great advances which have been made in the working and application of iron, as also the high position as to natural science and the building art, which has been attained in our industrious century, no well-founded doubt can exist respecting the good success of an iron roof-construction.

"Great care shall be taken that the execution may be good; and there is no reason for hurry in this matter, because it is for the interest of the cathedral works to divide the expenses of the roof between several years, in order that the advancement of the stone-work may not be checked, and the expert stonemasons may be kept uninterruptedly employed.

"At present they are busy in hewing the stones for the building of the great gables on the north and south sides of the transept, the erection of which is one of the next things to be done. Also the stones for the lower courses of the buttresses are laid, and we shall immediately begin to carry them up, and proceed with this without delay, since these auxiliary constructions are especially necessary towards the erection of the principal vaulting.

"Altogether there are now employed in the cathedral-works 280 workmen, of whom 210 are stonemasons; the difficulties which continually recur in the laborious execution of the works, both in the great whole and in details, are overcome by strength and perseverance; and that which has been accomplished is increasingly rewarded by public appreciation. By an order of the Royal Ministry a small number of artistically carved stones (as it happened, from the stores intended for the north gable,) has been sent to the Industrial Exhibition at Paris; and according to a communication of the Councillor Stein, dated the 16th of this month, which has reached me, "the cathedral-stones form a beautiful ornament to the principal nave of the Palais de l'Industrie, and attract the eyes of all connoisseurs and non-connoisseurs." May then the object of the Royal Ministry, always so friendly disposed towards our cathedral works, be attained, and the public interest in this admirable work of art be constantly extended!

"Cheering are the results which the Cathedral-Building Associations have already brought to pass through their uninterrupted activity; but much is still to be done before the work is complete. May the members of the Associations, mindful of their motto, not grow weary in steady exertion, but continue to emulate the munificence of our Royal Patron, which has been steadily and most graciously bestowed on our cathedral; so that the noble temple may, to the glory of GOD, soon be completed!

"(Signed) ZWIRNER, Architect, &c.

"(Dated) Cologne, 22nd May, 1855."

“ARCHITECT’S THIRTY-SIXTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF COLOGNE CATHEDRAL, FOR THE SECOND HALF OF THE YEAR 1855.

“The activity of the last half-year has led to a striking conclusion of the first chief division of this great task. *The whole outer-walls of the nave and aisles, inclusive of the transept with its portal-gables on the south and north sides of the cathedral, are finished*; and the towering piles of elegantly sculptured stones, ingeniously fitted together, now fill the great gap which had existed for half a thousand years between the choir and the west tower. The aspect of this great whole is overpowering, and also more deeply interesting for the following reason, that now, after the scaffolding has been removed, we can view connectedly the richly-ornamented exteriors of the slender¹ nave, and duly appreciate the severe organic developments of form, as well as the pure and sublime relations of these façades [to the other parts of the building.]

“This spectacle will however in a few years retire again to the background, in consequence of the upright and flying-buttresses which are to be erected, as is the case with the choir of the cathedral. Artists of high character and fine judgment have, with regard to this subject, often maintained, not quite correctly, that by the many high buttresses with which the choir is surrounded, its main feature, the boldly elevated middle-choir, is hidden; and that too much significance is given to the auxiliary constructions through their excessively rich development. The middle-choir and nave form undoubtedly a principal part of the cathedral, and must, as such, appear prominently in its exterior; but their peculiar purpose is to contain the internal House of GOD, which in our cathedral has attained the highest artistic perfection. The high-soaring, slender vaulting-shafts, connected at their mid-height only by a light and transparent triforium, and by the large and more elevated windows adorned with variegated glass-tapestry, appear there as scarcely-observable supports, above which the stone canopy, imitating the vault of heaven, unfolds itself freely. The so much admired boldness of this light vaulting involves auxiliary constructions in another part, which must remain hidden from an eye in the interior of the holy temple, and therefore must adjoin its walls externally. The ingenious development of this auxiliary construction in finely profiled buttresses, upright and arched, displays itself in our cathedral with a peculiarity and richness of form, such as are hardly to be found in other buildings of the kind. Like a large and independent ornament, they surround the middle-choir as supporting members, without which the vaulting could not be sustained. With joy, therefore, we greet the moment when the activity of those engaged on the building can henceforth apply itself to these systems of construction, and so approach nearer to the final vaulting, which remains to be erected in the nave and transept within their now-finished outer walls. But this report ought not to treat of future operations; its province is that which has been accomplished in the period just elapsed; we therefore turn back to that; and here also the friends of our undertaking will find cause for rejoicing.

“The works accomplished in the first half of the year have already been described in the preceding report, but for the sake of a more complete view, they are here brought into connection with the advancement made in the building during the second half-year; and the plan of operations for the whole year, on which they were founded, is also noted.

“According to that, on the south side of the cathedral, for the account of the royal fund, the two corner-piers beside the transept-portal have been carried up from the cornice to their summit, in connection with the parapet on each side. The surface of the gable above the great south portal-window, with its netlike geometrical work and aspiring copings, beset with crockets, has been finished, and the crowning floriated cross erected upon it. The roof-

¹ *i.e.*, high and long in comparison with its breadth.

gable rising between those corner-piers and behind the portal-window-front demanded great activity, inasmuch as a considerable number of elegantly wrought stones was requisite for it, and these, with their large dimensions, occasioned no slight difficulties during their erection at so considerable a height. The bold and ingenious scaffolding employed for that purpose has been already removed, and this magnificent façade, in its rich clothing of architectural features and ornaments, now presents itself quite free to the beholder, from the ground to the highest point of the colossal floriated-cross. This is the most elevated piece of stone-work, not only on the cathedral, but also in the whole city, and lies almost in the same horizontal line with the metallic finial on the central tower of S. Martin's church. As is generally known, this floriated cross was set up in the presence of His Majesty, on the 3rd of October, 1855, the day on which the foundation-stone of the first fixed bridge between Cologne and Dentz was laid; and a record to that effect was inserted in the hollowed finial. This record, together with a detailed description of this solemnity is contained in the *Domblatt* No. 128, for the 1st November, 1855, to which I may here refer. It is necessary however, to mention that fact in this official report, since by it an important stage in the thirteen years' building-operations was then attained. Not only the south portal was finished in its crowning cross, but also the outer walls of the nave and aisles from the western towers to the choir. All around, above the cornice, the lightly pierced parapet displays itself majestically, between the ornamental gables and slender pinnacles which rise still higher, as well on the south side as on the north side of the cathedral, where the work is done for the account of the *Cathedral Building Associations*.

"In the past year a large part of this rich crown was set up on the north transept, and the cornice also finished in the same part; only a couple of pinnacles still remain to be set up on the east side, because the old choir-aisle wall in this part required a restoration, which will consume much time, and could not be finished before the present year.

"The greater part of our activity, here also, was employed in the works for the erection of the north portal-gable, which stands finished in exactly the same style and size as that on the south side.

"The great extent of the parts of the building completed in the year 1855, which were less remarkable for their mass, than for the art which they exhibit everywhere, had claimed much time. Also the building stones which had been sent to the Paris Exhibition, and belonged chiefly to the north portal, did not return till late, so that it seemed hardly possible to complete the erection of the north gable. Nature had already put on her winter garment, when on the 6th December last, the Feast of S. Nicholas, the upper floriated cross was set up on the north portal, and a record, stating that fact, was inserted in it.

"Within the encompassing walls of the nave and transept, so finished, all the transverse ribs have already been erected, and also the two principal arches lying in the direction of the nave towards the choir have been turned, but not yet quite finished. The restoration-works at the abutments of the old choir-gable-wall, which occupied a great deal of time, could not be advanced more rapidly, so as to enable us to finish these arches entirely before the winter.

"At the west façade, the works for the north tower have been advanced only according to the limited measure of the fund destined for that purpose. A considerable number of building-stones have however been prepared for it, and many stones have also been hewn for the buttresses. The stone-masons, as you are aware, have been employed on these works the whole winter.

[The remainder of the report is occupied with matters of less general interest.]

"Cologne, 6th Jan. 1856.

ZWIRNER, Architect, &c."

INVENTORY OF THE PLATE AND ORNAMENTS OF THE
CHURCH OF S. NICHOLAS, COLE ABBEY, IN AUGUST,
1552, 6 ED. VI.

(Extracted from the Record Office, in Carlton Ride.)

COPES AND VESTMENTS.

- A Cope of red cloth of gold, priest, deacon, and subdeacon.
- Another of red cloth of gold, priest, deacon, and subdeacon.
- Three of cloth of gold, priest, deacon, and subdeacon.
- Three of red sarsnet and bawdekin, priest, deacon, and subdeacon.
- Three of white bawdekin, priest, deacon, and subdeacon.
- Two of red bawdekin, priest, deacon, and subdeacon.
- A Vestment with flower de luces, deacon and subdeacon.
- Two Copes of blue bawdekin with herons' heads.
- Another with borders of columbyns.
- Another with grapes of gold.
- Six Copes of red cloth of silver for children.
- A Cope of black serge with stars of gold.
- Three Copes of white damask, the suit complete.
- A Vestment of sad crimson velvet, the orphreys of it the birth of our LORD, with angels of gold.
- A Vestment of crimson velvet orphreys, cloth of gold with spangles of gold.
- A Vestment of red velvet, the orphreys cloth of gold.
- Another of green cloth of gold, the orphreys of red velvet and roses of gold.
- Another of blue velvet, the orphreys of red and white crimson, with Mary and John.
- A Vestment of white damask, the orphreys of red velvet, with our Lady and S. Michael.
- A Vestment of black velvet, the orphreys of red satin, with a picture of our Lady.
- A Vestment of black velvet with the orphreys of red velvet.
- Another Vestment of black velvet, the orphreys of red satin, with the picture of CHRIST on the Cross.
- A Vestment of green silk with swans of gold.
- A Vestment of white damask with the sun and moon.
- A Vestment with suns and stars.
- A Vestment of white for Lent.
- A Vestment, the orphreys of white cloth of gold.
- A Vestment of green silk, the orphreys with grapes.
- A Vestment of tinsel, satin orphreys of blue damask, with a picture of Jesus.
- A Cope of cloth of gold for a child.
- A Vestment of red silk, orphreys green, with swans of gold.
- A Vestment of black velvet, with dolphins and bells of silver, and a deacon to it.
- A Canopy of red sarsnet with chalices and flowers.

CROSS CLOTHS AND BANNER CLOTHS.

- A Cross Cloth of green silk with a picture of Jesus and the Fishmongers' arms.
- A Cross Cloth of white sarsenet with a picture of our Lady and Gabriel.

A Passion Banner of red sarsnet and several others.

A Crosier Staff with a picture of S. Nicholas on one side and S. Peter on the other side.

ALTAR CLOTHS OF SILK CANOPIES AND CURTAINS OF SILK.

Eight Altar Cloths of green and red damask with flowers and seven curtains to them.

Six Hangings for altars of green satin and three curtains to them.

Seven Hangings of white damask and with flowers.

Two Altar Cloths of black with an "Ecce quod natura," with two curtains.

Eight Altar Cloths of white with drops of blood for Lent.

Six Corporas Cloths of cloth of gold.

Three other Corporas Cloths and seven cloths.

Six other Cloths.

LYNNEN ALTAR CLOTHS.

Eight Diaper Cloths for altars.

Six Altar Cloths, plain.

Six plain, marked in the middle with I. H. C.

Six Damask Towels.

Six fine Surplices for men.

Ten plain Frocks for men.

PLATE AND JEWELS.

A Cross of silver and gilt, weighing ci oz.

Two Candlesticks, silver and gilt, weighing lxiv½ oz.

Pyx, silver and gilt, weighing lxiii oz.

Two pair Censers, silver parcel-gilt, lxiii oz.

One pair Censers, with images of S. Paul, of silver, weighing xlii oz.

Two Chalices, silver and gilt, weighing xli½ oz.

Chrismatory, all gilt, weighing xxi½ oz.

Shippe, of silver, with silver spoon, weighing xi oz.

CANDLESTICKS OF LATTEEN, GREAT AND SMALL, WITH OTHER BRANCHES, BEAMS, AND TOOLS.

Two Candlesticks, copper and gilt, for high altar.

Two great Candlesticks of latten.

A great Lectern of latten with five branches to it.

Peice of Latten for the Pascal.

Two Holywater Stops of latten.

Eleven Candlesticks, small, of latten.

A Branch of latten that stood in the roodloft.

Two more Standards of latten.

Two Latten Basins.

Twenty-one Latten Bools.

Seven other Latten bools that stood before our Lady and Gabriel.

A Beam with five bools and two chains that hung before JESUS.

Four small Candlesticks for quire.

Six Bells with sanctus bell in the steeple.

A pair of Organs.

CHURCH RESTORATION IN WARWICKSHIRE.

(*Southam, Worm-Leighton, Ladbroke, Stockton, Ufton, Leamington, Whitnash, Cubington, Upper Shuckburgh, Warwick, Barford, Waslington, Wellesbourne, Charlecote, Hampton-Lucy.*)

MY DEAR MR. EDITOR,

Probably the following rapid sketch of church restoration in Warwickshire may not be uninteresting to your readers.

I propose commencing my journey at *Southam*. I shall then pass on to Leamington and Warwick, and from thence to Stratford-on-Avon, noticing as I proceed the churches where restorations have been made. Southam is a nondescript kind of town on the high road between Banbury and Leamington. It is remarkable as having been the head-quarters of Charles's army before the battle of Edge Hill. Few places are so utterly devoid of all interest; but the striking parish church is a redeeming point. It is dedicated to S. James, and is well placed on an eminence in the centre of the town. The plan comprises a west tower and spire of great beauty in the Middle-Pointed style, a nave and aisles of the same period, with a magnificent clerestory of Third-Pointed; porches of some merit have been rebuilt to the north and south. The chancel is Middle-Pointed, but the new aisle to the north, recently built, is in an earlier style. The vestry is at the east end of this aisle, and forms a very good feature in the church externally. The alterations were commenced about three years since by the Rector. The old chancel was almost rebuilt, and a new aisle on its north side added. The nave has been restored by the parish; but the atrocious pews and galleries still remaining in this part of the church quite neutralise all the good that has been done. The parochial body, however, have rebuilt the north and south porches, constructed a new door and window at the west end of the tower, besides putting new tracery in all the windows, re-glazing the clerestory, and thoroughly restoring the rich Third-Pointed roof. The east window is a new insertion of four lights, with flowing tracery: it is filled with glass by Wailes. The window to the south of the altar has a figure of S. John the Evangelist, by the same artist, and is very superior to the somewhat poor, washy glass of the east window. The altar is new: it consists of a large slab of oak, marked with the five crosses, supported on a strong oak frame. The vestings are new, of crimson Utrecht velvet, and consist of frontal and super-frontal. Glastonbury chairs supply the place of sedilia. There is a nakedness of effect in this chancel, owing to the height of the sill of the east window: hangings of bold design and the raising of the altar would remedy this. Solid oak benches, placed stall-wise, are fixed in the chancel; and the new aisle is filled with deal benches of good design. The pavement of the chancel has not been restored, which is to be regretted. Two or three gas standards, by Skidmore, of Coventry, are worth notice, as also the gas stoves, which I am afraid, in spite of Mr. Skidmore's protestations, are failures as regards the warming of churches. Passing under the chancel-

arch, of singularly poor design, the traces of the fixings of the former rood-loft can be discerned: the staircase leading thereto from the south aisle of the nave has been discovered recently. The pulpit is old, and formerly belonged to a neighbouring church. The Rector, I regret to say, uses a most abominable "Gothic box" for the prayer-desk; it is placed by the pulpit, and blocks up a beautiful new desk constructed in the continuation of the stalls. The bells and steeple, though in a dangerous state, have not been touched. Scott superintended the restoration of the chancel; but the parish had a predilection for native talent. One incised slab, with a piscina in the south aisle of the nave, and the lower portion of half the rood-loft, are all the vestiges that remain of the mediæval fittings of this church. Many remains of polychromatic decoration were discovered during the repairs; but these are now all obliterated. There are a few new tombstones of good design in the churchyard.

I fear I have detained you at Southam longer than necessary; but, before leaving this neighbourhood, I may as well call your attention to the churches of *Worm-Leighton*, *Ladbroke*, and *Stockton*, all within a walk of Southam.

The former of these is remarkable for its ancient rood-loft, which is still in excellent preservation. A new pulpit, on a stone plinth, has been recently erected on the south side of the chancel-arch. The new reading-desk opposite to it is large and unmeaning. The Prayers undoubtedly ought to be offered up within the screen. The footpace westward of the screen has been paved with Minton's tiles, and is a good example of that beautiful branch of mediæval art; but one regrets to find that the paving of the sanctuary is very inferior. The new pavement should have been placed at the east end of the chancel, and the old paving now by the altar removed to the footpace of the screen in the nave. The ancient seats in the chancel still remain, and are in good preservation. The windows of this part of the church have been glazed with quarries, and blue and red borders. The seats in the nave are all cut down, and are well arranged; the pew system, however, is partially allowed here. The whole of the nave is covered with the old encaustic pavement; it is broken up in parts, but the present Vicar has carefully restored it where practicable. The early Norman font has been placed on a suitable base, and with its canopied cover forms a striking feature in the nave. This church is, I believe, a Norman structure, with Perpendicular insertions and additions. It is small, and its plan consists of a very low west tower, nave, and aisles; a porch to the south side, with well-developed chancel, separated from the nave by the *ancient* rood-loft (mentioned in Paley's Manual). The Vicar has succeeded in introducing an improvement in the designs for tombstones: one erected to the memory of a friend is an exceedingly good specimen.

At *Ladbroke*, the church has been recently scraped of its whitewash, and oak benches are placed longitudinally in the chancel. The plan of this church (which is dedicated to All Saints) consists of tower and spire, lofty nave, aisles and chancel. The latter part of the church is curious: the lower part is First-Pointed, and has good double lancets;

the Third-Pointed architects heightened the walls, and inserted windows above the earlier work, so that externally the church appears to have two stories. The effect is very bad, and is the only example I have ever seen. The east window is small and wretched, of three lights, and has a figure of S. Peter in miserable stained glass: it was put up about twenty years since. In one of the upper south windows the Rector has placed some old German glass of the 16th century. The architect who superintended the restoration has actually cut a priest's door through a beautiful double lancet, and was desirous of retaining some most villainous Doric panelling at the back of the altar-table: it has, however, been removed. The altar-table is curious: it has an inscription stating that it was a votive offering, and presented to the church in honour of God. The date is about 1740. The plate of this church is silver gilt, and very massive: it was presented in the reign of Elizabeth.

Stockton church was restored about five years since. The east window, a new insertion of three lights, is filled with most inferior stained glass; the side windows are glazed in patterns; the seats are stained deal, placed longitudinally; the nave is hardly good enough for a barn. This part of the church was "*beautified*" in 1804, by an architect from Southam. The font is new, and of good design; but placed in a very bad position under the reading-desk.

Ufton church, on the road from Southam to Leamington, has recently had its chancel rebuilt; but as the "ecclesiastical commissioners" were the responsible parties, you will guess at once that it is badly done. They have simply built it up again stone for stone, not even re-opening the blocked-up lychnoscope, or restoring the elegant but shattered piscina. The north aisle of the nave has also been restored. Many of the old open seats still remain in the nave; and as the tower-arch has been opened, a gallery pulled down, and the columns cleared of whitewash, if the present Curate is enabled to carry out his plans, it will soon be a very decent edifice. A footpace has been built, and the altar is vested with a green frontal and red super-frontal. The font is early, and of beautiful design.

I must hurry through *Leamington*, as the churches (with the exception of the parish church, which is an attempt at something grand) are all the most horrible architectural deformities; they are positively hideous, and are a disgrace to the town.

The large edifice built on the site of the small, ancient parish church is cruciform, but unfinished; and a vehement dispute on the subject is still going on between the Vicar and the parish. The termination of this church is apsidal, and the windows are filled with moderately good stained glass. The arrangement of the church throughout is most faulty—in fact, it is impossible to describe it; and the architectural absurdities are most painful. It should, however, be visited as a curiosity, and as a warning to all clergymen never to build or restore churches without the aid of professional architects. Once upon a time the ritual was properly carried out here; but the Vicar, considering that he ought to "*move with the times*," gave all up, and has actually hired a proprietary chapel in London in the Evangelical interest, still

retaining the vicarage of this important watering-place. Should this church ever fall into the hands of an earnest priest, he would be able to effect much, in spite of its glaring architectural defects.

Within one mile of Leamington is the village of *Whitnash*. The domestic architecture of this place is remarkable, and well worth inspection. Many of the cottages and farm-houses date as far back as the 15th century. The church is a small First-Pointed edifice, consisting of a tower at the west end of the nave, with porch at the south side, and chancel. The latter portion of the church has just been rebuilt, in a most creditable manner, by Scott, and a vestry has been added on the north side, so constructed that it would be a continuation of the north aisle of the nave, if the parish ever built an aisle: it is separated from the chancel by a parclose and curtain. The nave of this church is dismal in the extreme: it has no aisles, and is ceiled; the tower-arch is blocked up by a gallery, and the pews are square boxes. A new font, however, of good design, has been placed in its proper position at the west end of the nave; and this, with some new pavement around it, and two or three open seats, are redeeming points. The beautiful new chancel-arch is unfortunately cut in two by the ceiling of the nave. The capitals on each side of this arch are superbly carved; in fact, I never remember having seen anything sharper or more effective. The new roof is of oak, and the walls have been principally rebuilt with the old stones of the former chancel. The east window, of three lights, is Middle-Pointed in design, and is filled with stained glass by Holland of Warwick, who has executed all the glazing, with the exception of one window by Hardman. In justice to Holland, I must say that he has made great advances during the last two years in this branch of art. A small figure of S. Margaret, the patron-saint of this church, inserted in a small lancet, is excellent. One of the lights in the east window (the Baptism of our Saviour) is a copy from a neighbouring church, where it was put up by Hardman, after a design by Pugin. This is hardly fair. The *single* sedilia and piscina have been carefully restored; and the altar, of oak, stands upon a footpace of black marble. The pavement of the sanctuary, and the steps, are all laid down with Minton's tiles: blue being the predominant colour. The reredos is, I believe, also to be constructed with tiling. Two ancient brasses have been sent to Skidmore, to be repaired and polished: these will be inserted murally. The plate belonging to this church is good: enamelling having been introduced in the design. The chalice is an exact copy of one in the hands of the brass effigy of a former rector (A.D. 1554.)

I had almost forgotten the churches of *Cubington* and *Upper Shuckburgh*. The chancel of the former has been restored by Butterfield, and properly fitted. The altar-rail is a fine specimen of modern brass-work. The windows are filled with beautiful glass.

Upper Shuckburgh has also undergone extensive alterations, and many of its windows have been filled with stained glass: but I have never visited this church, as I heard that all the alterations had been carried out according to the peculiar ideas of the squire, without reference to ritual arrangement.

I must now draw your attention to the church of *S. Mary's, Warwick*, which is too well known to need much description; and as I am only writing of "restoration," I must refer you to the *Warwick Guide* for its history. Its principal revenues were given up to the town at the Reformation, for the endowment of a school, and for carrying out "divers godly purposes," one of which has been *lighting the town with gas*; another, the thorough restoration of the choir. The old western tower and nave were destroyed by fire, in the reign of Queen Anne; and on the exact site has arisen another immense tower and nave, of very impure "Gothic." Wren, I believe, was the architect of the tower and nave; some assert that Gibbs, his pupil, executed the works from his master's designs. I need not detain you long here, as it is an exact counterpart of a "city church." A huge organ, with pulpit, reading-desk, and sleeping-boxes to match. The choir, however, is very different. It is Third-Pointed, vaulted with stone, and is a noble structure. The vaulting is wondrously beautiful and light. This is caused by the peculiar character of the ribs, which spring detached from the capitals to the centre; the interstices, or spandrels, being filled with tracery. The whole of this roof has been effectively restored. The large east window has, in the upper part, a few small figures of ancient glass; and an attempt is being made, I believe, to fill the whole of the window. Due prominence has been given to the altar, which is correctly vested, and stands on a footpace. The sanctuary is covered with a rich carpet, and the sedilia and piscina are used. A rich hanging of needlework at the back of the altar deserves notice. On either side of the sanctuary are two magnificent gas standards, by Skidmore. The stalls are all new, but it is a great pity that canopies were not introduced. This part of the church is used for daily service.

The Beauchamp chapel, with its well-known monuments, stands on the south side of the choir, and is entered from the nave. An annual endowment, belonging exclusively to this chantry for its proper repair, has been expended at various times, with but little appreciation of ancient art. The tombs, however, are kept in good order, and the carving round the east window is polychromatic, and the shields emblazoned. Flaxman the sculptor, speaking of the celebrated tomb of Richard Beauchamp, Earl of Warwick, in this chantry, passes a very high eulogium on this specimen of English art; he says, "It is excelled by nothing done in Italy of the same kind at this time, although Donatello and Ghiberti were living when this tomb was executed." The chapter-house and ancient vestries are in good repair; the former choked up with an immense Renaissance monument. The fine Norman crypt, now cleared and renovated, is interesting. This church, before the Reformation, was richer in vestments and plate than many of the large cathedrals.

Passing through Warwick, after a walk of four miles we reach *Barford*. The church is Third-Pointed, of the usual design, and not in any way remarkable. It has been thoroughly restored; galleries and white-wash have disappeared, and the seats are all low, but with doors. The reading-desk is a preposterous affair. The pulpit, on the south side of the chancel-arch, is better. The altar is placed on a footpace, and has

upon it the two candlesticks and alms-dish. The old tablets and monuments in the chancel have not been removed: this is to be regretted, as they neutralize much of the good that has been effected.

Wasperton is about a mile beyond Barford. This beautiful little church, dedicated to S. John the Baptist, is perfect, and deserves special notice. "Nil desperandum" should have been engraved on its walls, as an encouragement to all who despair of restoring ugly churches. A few years ago, Wasperton church was a red-brick building, of the most ordinary description, with fan-light windows. The present Vicar sent for Scott; and through the liberality of the former, together with the talents of the latter, the present beautiful church has risen out of the red-brick building. First, the chancel was lengthened; then a south aisle added to the nave, new timber roofs to nave and chancel, a timber porch on the north side of the nave, and lastly, a most elegant bell-turret at the western end of the nave roof. The old walls have been all cased with stone, and new windows inserted. Internally, the nave and aisle are filled with open seats; the new font is placed in the proper position; the chancel is screened off by a rich rood-screen, surmounted with a large cross. On the rood-beam, in gilt letters, is this inscription, "Non nobis, Domine, non nobis." The space between the stalls is carpeted, up to the sanctuary. This part of the church is paved with encaustic tiles. The altar stands on a footpace: the slab is of slate; the front and sides are constructed with Minton's tiles. The candlesticks, alms-dish, and book of the Gospels are placed on the altar. On either side of the sanctuary are two beautiful brass standards for candles; the stalls are also fitted with standards for wax-lights, but of simpler design. The eastern wall is hung with crimson hangings; and under the sill of the east window (a Middle-Pointed insertion, of three lights,) the verse, "Except ye eat the Flesh of the Son of Man, and drink His Blood, ye have no life in you," has been engraved on brass. The roof, immediately over the altar, is of cedar. The sedilia and piscina are used. The organ is placed in a recess on the north side of the chancel, and this chamber serves also for a vestry. A stone figure of S. Cecilia is placed in the key-stone of the arch, over the organ. A large brazen eagle, for the lessons, stands in the nave; two immense wax candles are placed on each side. The services of the Church are carried out in a most creditable manner. The glass in the east window was Pugin's last design; it was executed by Hardman, and the Vicar has in his possession the original sketch. Wasperton should be seen, to be appreciated. It is a perfect model of what every country parish church ought to be.

The chief alterations at *Wellesbourne* have been, the addition of a north aisle to the nave and chancel, and the removal of the old Norman chancel-arch, a new arch, in a later style, taking its place. The plan of the church now consists of tower, nave and aisles, chancel, and north aisle. The style of the old parts is chiefly Middle Pointed, with the exception of the chancel, which is Early First-Pointed. The new aisle is Middle-Pointed; the eastern portion forms a chancel-aisle, and opens into it by the old Norman arch, which, as I said before, has been removed to its present position to make way for a new one.

The extreme east of this aisle is walled off, and serves as a vestry: this seems a questionable arrangement. Against this wall is a large modern brass, of peculiar design. The nave is seated throughout with very ugly open benches. The font stands on its proper place, and the tower-arch is open. There is very great monotony in the tracery of the windows of the new aisle. All the windows in the nave are filled with either stained or tinted glass. The chancel is fitted with stalls, and the altar is of good dimensions, and furnished with candlesticks and almsdish. The sanctuary is carpeted. The single lancets of the old work are glazed, by Hardman. The new east window, of three lights, with Middle-Pointed tracery, is very rich. Taken as a whole, this is a most satisfactory restoration.

The church at *Charlecote* is most beautifully situated, in the park of the same name, and is a most costly structure, in the Middle-Pointed style, and has been erected at the sole cost of Mrs. Lucy. The plan consists of a nave and chancel, with the Lucy chapel and vault. On the due south side, rises a tower and spire, of peculiar design; the basement of the tower serves as a vestry. The east elevation has a Middle-Pointed window, of five lights, as well as a large circular window—the latter lighting the chapel. The west elevation is not satisfactory; a deeply-sunk arcade is carried across the front,—the centre forming a richly-carved doorway. The whole of the church, with the exception of the Lucy chantry, is vaulted with stone. Entering by the west door, the first thing that strikes the eye is the want of elevation in the chancel, more especially at the eastern end. The coldness of this part of the church is depressing: the only remedy would be to build a footpace,—and then this would interfere with the superb reredos, carved in stone, and consisting of Passion-flowers and lilies, gilt. It is also much to be regretted that the ancient arrangement for sedilia has not been adhered to, instead of two niches with heavy stone canopies, placed north and south. The glazing in the east window was entrusted to Willement, together with the armorial window in the chapel. O'Connor executed all the other windows in the church, with the exception of one by Holland. There are five lofty oak-canopied stalls on each side of the chancel. The pulpit and reading desk, placed in the nave, on the north and south sides of the chancel arch, are too heavy and large. The seats are all open, and of oak. The font is singularly beautiful, and well-placed on a raised footpace, and contrasts strangely with the arrangements connected with the altar. The Lucy chapel is interesting, from the fact of its containing a costly monument by Bernini of Sir Thomas Lucy and his lady, representing their full-length figures, under a large canopy of various-coloured marbles.

About a mile from Charlecote, stands the church of *S. Peter, Hampton-Lucy*; and like Charlecote, it owes its fair proportions to the munificence of the Rector, another member of the Lucy family. It was built by Rickman, about 25 years since: and of course the details partake of the faults of an age when ecclesiastical architecture was but little understood. The plan consists of a massive and effective western tower, and richly-carved west doorway, a spacious nave, of six bays,

with well-developed clerestory and aisles. The baptistery forms the eastern termination of the north aisle, the vestry that of the south. The extensive and costly alterations which are now in progress, will render this church one of the finest in the county. The Rector has instructed Scott with the carrying out of his designs, and the superb apsidal termination to the chancel is almost completed. This apse is lighted with five large windows, and is groined with a richly-carved stone roof. Externally, each window is surmounted with a rich crocketed canopy, and between each canopy pinnacles, of great beauty, have been placed. Internally, the shafts will be of polished Devonshire marble; the reredos will be carved in white marble and alabaster; the stalls will be canopied. A new porch and new octagon vestry are talked of; and if all the plans in contemplation are carried out, Rickman would hardly be able to recognize his church.

I fear I have detained you so long, that I will postpone my account of the restorations in the fine cruciform church of Stratford-on-Avon till a future occasion, when, with your permission, I will add an account of the church of the Holy Trinity, Coventry, now under restoration, and a more detailed account of Hampton-Lucy.

Yours very faithfully,

K. E.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

COMMITTEE Meetings were held on March 11th and 12th, 1856, at Arklow House; present—Mr. Beresford Hope, in the chair; Mr. Chambers, Mr. Dickinson, Mr. France, Rev. S. S. Greatheed, Sir John Harington, Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb. Mr. N. W. Lavers was elected a member.

A letter was read from M. de Caulaincourt, Secretary of the Lille Commission, requesting the Committee to send a deputation to Lille, to report on the exhibition of the designs for the competition for the projected cathedral, to be opened in that city on the 13th inst. It was agreed to request two members of the Committee to visit Lille, in accordance with this invitation.

An interesting collection of illustrated publications connected with architecture and antiquities, was presented by the Royal University of Norway; for which the thanks of the Society were ordered to be forwarded to Christiania.

Mr. Slater, in presenting the finished engravings of the plates for the concluding number of the *Instrumenta Ecclesiastica*, informed the Committee, that in compliance with their request, he had obtained an estimate by Messrs. Skidmore, of Coventry, for executing the designs in wrought and cast iron; and one from Messrs. Troughton and Bevan, for executing them in cast iron. The tenders are subjoined, and also the following letter from Mr. Skidmore accompanying his estimate :—

*Tenders for executing the Iron Church in the concluding number of the Instrumenta Ecclesiastica.**"Coventry, March 10, 1856.*

"We will undertake to make a church of wrought and cast iron combined, after enclosed plans, for the sum of two thousand five hundred pounds—£2,500.

"F. SKIDMORE AND SON.

"To W. Slater, Esq.—For Ecclesiological Society."

["We will undertake to make a church capable of holding 800, with enrichment equal to a church costing in stone seven thousand pounds, (£7,000,) for one third less than this amount.

"F. SKIDMORE AND SON.

"To W. Slater, Esq.—For Ecclesiological Society."]

"15, High Street, Gravesend, March 7, 1856.

"Sir,—Having gone into the calculation, &c. for the proposed New Designed Cast Iron Church, we consider the undertaking could be executed for the sum of two thousand one hundred and fifty pounds. Any further communication you may require on the subject, we shall be most happy to furnish you with.

"Remaining, Sir, yours respectfully,

"Troughton and Bevan,

"£2,150.

"M. BEVAN.

"Mr. W. Slater."

"Coventry, March 10, 1856.

"Gentlemen,—I forward by this post estimates for the iron church, as proposed in the enclosed plans, and at the same time wish to beg the committee's consideration to the fact, that if iron is to be considered a material of our age and locality, and to be used as our forefathers used every material of their day, giving it its natural expression, adding art and beauty to the constructive form, it would be unlike their actions, and unworthy of ourselves, to use a new (for considering the facility of its production in this day, and its great and extending use, it may fairly be ranked as a new) material, only as a cheap expedient, instead of giving to it that development in Christian art, of which it is so capable. In furtherance of these views, I would suggest the use of geometrical forms of iron (the constructive supports of the walls) filled in with marble of various colours: as also carving or ceramic art for the same purpose. The interior would afford ample scope for carrying out that floral treatment so much used in the 14th century. The iron also would require coating with pigments to preserve its surface, and would form a ready means of illumination: the renewed use of crystals and gems, as in ancient metal work: the use of enamels, which present facilities would permit to a greater extent, even than in ancient work: the covering wall-surfaces with tapestry, having historical subjects: reredos of brass, or silver and brass combined,—are also objects to be aimed at.

"The completion of some such work as this, of greater or less extent, would serve to inaugurate the use of metal, combining the artistic skill and manipulative powers of our day.

"Believe me, Gentlemen,

"Your faithful Servant,

"F. A. SKIDMORE."

Mr. Slater exhibited his designs for the "Bishop's Schools," about to be erected at Inverness.

Mr. Teulon consulted the Committee as to a church he was about to build on Sunk Island, and another at Burringham in Lincolnshire. He also exhibited his design for adding a tower to S. Michael on the Mount, Lincoln; and a perspective of his new church at Wells.

Mr. Clarke met the Committee, and exhibited his designs for a school and parsonage-house at Lindfield, Sussex, and for restorations at S. Thomas the Martyr, Brentwood; S. John, Watlington; and S. Michael, East Peckham, Kent. He also raised the question of the most fitting architectural character of buildings intended as village club-houses, reading-rooms, &c.

Mr. White exhibited a lamp designed for a church in the diocese of Capetown; and his drawings for the restoration of S. Phelack, Cornwall; for small new churches at Smannel and Wildhern, in the parish of Andover; and for a new church at Axford, Wilts.

It was agreed to summon the anniversary meeting this year at eight o'clock p.m.; and it was arranged to fix the three public meetings of the Ecclesiological Motett Choir for the evenings of April 24th, June 5th, and July 24th.

A letter was read from Mr. G. G. Scott, A.R.A., accompanying his design for restoring and colouring the interior of S. Michael's, Cornhill, which was examined with great interest by the committee.

Mr. Chambers offered for the *Ecclesiologist* some Inventories from the Record Office, which he had extracted for his pamphlet on the judgment in the case of *Westerton v. Liddell*.

A correspondence with the Rev. G. H. Forbes, of Burntisland, was considered with reference to the printing of the Sarum Missal at the Pitsligo press; and correspondence relative to some proposed improvement of the *Hymnal Noted* was submitted. A paper on ancient Hymnology, in the columns of the *Univers* was mentioned; and Daniel's fifth and concluding volume of the *Thesaurus Hymnologicus*—containing sequences—was presented.

A letter was read from the Bishop of Glasgow about the preparation of some plans for inexpensive churches in his diocese; and one from the Warden of S. Augustine's, Canterbury, pointing out the need of some practical instruction in architecture and ecclesiology for the students of that college.

Coloured drawings of M. Gerente's stained glass for the chapel of S. Theodosie, in Amiens cathedral, were exhibited; also Mr. Gordon Hill's designs for the new Hobson's Conduit, in the Market Place, Cambridge; and for a tomb at Great Barr, Staffordshire.

Letters were read from Mr. G. J. H. Gordon, of Berne, alluding to

the S. Gall book at present in his possession, by the kind permission of the Cantonal authorities; from the Rev. R. D. Duffield; from C. W. Wynne, Esq., enclosing a view of Battlefield church, &c.; and a portable altar, with Communion Services for the sick, of Mr. Keith's manufacture, was exhibited.

OXFORD ARCHITECTURAL SOCIETY.

THE first ordinary meeting of this Society for the present term was holden on Wednesday, the 30th January, in the Society's Rooms, Holywell; the Master of University College (the President) in the chair. The following gentlemen were elected members of the Society;

Mr. S. C. Hamerton, University College.
 Mr. E. K. Bennet, University College.
 Mr. J. Ingham Brooke, University College.
 Mr. J. Hawkins, Oriel College.
 The Rev. G. Ward, Magdalen Hall.
 Mr. H. H. Minchin, Wadham College.
 Mr. I. Lee Warner, University College.
 Mr. A. Coombs, Oriel College.
 Mr. J. Brassey, University College.

Mr. Codrington, B.A., of Wadham College, the Senior Secretary, read the report:—

“Your committee have watched with much satisfaction the rapid progress made during the vacation in the extensive buildings at Exeter. The pavement is now being relaid in the Broad Street, and the whole of the beautiful front of the new buildings there will soon be exposed to view. Your committee feel that they can entirely congratulate Mr. Scott on the very felicitous way in which he has completed in the purest and best of all the styles a building which had been begun in days when architectural knowledge was in its infancy, and which can only be called ‘good’ for that time. Your committee are glad to be able to add that the niche in the uppermost stage of the tower has not been left empty, as is too frequently the case: the figure of Bishop Walter de Stapledon, the founder of Exeter College, was fixed in it yesterday, and invests with reality what would otherwise have been an unreasonable decoration. Your committee are informed that it has been proposed to fill the large staircase windows with Powell's glazing quarries, a recommendation which they hope will be carried into effect.

“The works of the new Library of the same college are very far advanced, and the cloister, or reading room, attached is nearly completed. One, in these days, rare, and very creditable feature in this rebuilding is, that the whole of the interior is lined with ashlar, instead of ordinary plastering: your committee defer their report of this building till its completion shall be effected, as very much of the carved work, besides the entire roof, still remains to be done.

"Mr. Street's new School, in S. Paul's Parish, was opened in the vacation: it is a very characteristic building, and well adapted for the purposes for which it was designed. The ground floor is open, like a cloister, towards the north, and is used as a covered playground; the school and class-rooms are above, and are very excellent rooms—particularly the former. As a whole the design is very creditable to the architect, and has the merit of being quite like an old building.

"Your committee are glad to find that Mr. Butterfield, the eminent architect, has inspected the site for the new chapel at Balliol. Unfortunately, it is a very confined spot, but your committee have no doubt Mr. Butterfield will overcome this difficulty, as he has elsewhere, with marked success.

"Your committee have heard with deep regret Mr. Scott's confirmation of the statement they made at a previous meeting, that the beautiful spire of the University Church was considered to be in a most dangerous state. It is most earnestly to be hoped that immediate steps may be taken to ward off, if possible, so fearful a calamity as all must acknowledge its destruction would be.

"Your committee refer with great satisfaction to the fact that the foundation stone of the new church at Wheatley, which is to replace—but on another site—the present hideous structure, has been laid this month by the Lord Bishop of the Diocese.

"In regard of the ordinary meetings of the society, your committee have increased their number, by holding them every week, instead of on alternate weeks, as formerly; and they have made arrangements for the delivery of a series of elementary lectures on gothic architecture on each successive meeting. The fifth lecture in this course will be illustrated on the following day by a description of the building itself—Merton College Chapel—given in the chapel, when members of the society are requested to attend."

After the reading of the report, the President called upon the Rev. F. Caudwell, Curate of S. Stephen's, Devonport, to furnish the society with some particulars of the new church in that parish, now in course of erection.

The Rev. F. Caudwell felt much pleasure in presenting the society with a picture of the church now building in S. Stephen's, Devonport. It grieved him to say, that for the last eight years, efforts had been made to begin and complete this church, that it had been for more than three years in course of erection, and that it had been for two winters roofless. This was not owing to any want of energy on the part of those who had undertaken the work, as many present could testify. Few persons have had so many difficulties in the way of church building, as the incumbent of S. Stephen's. Thousands of appeals had been circulated, advertisements had frequently appeared in all the church, and many other influential papers, personal appeals had been made to persons of known benevolence, and in fact, every legitimate means that could be conceived had been used. The district was one of the poorest and most neglected in a seaport town. It contained more than 3,000 people, chiefly the wives, widows, and families of sailors, who were crowded together at a very extraordinary rate. The

mechanics belonging to the government dockyard were the well-to-do of the place, yet these, with their large families, had little to devote to church purposes. Mr. Caudwell ventured to make these remarks, believing that the members of this valuable society sympathized with every effort to advance the honour and glory of God, by the extension of His Church among the poor. The clergy were now making a final struggle to complete this most important and benevolent undertaking; they looked to all churchmen to help them in their distress. He, Mr. Caudwell, would not occupy the time of the meeting, but would only observe, that should any gentleman feel disposed to lend a helping hand, he would be most happy to take back to Devonport any sums, however small, and see that they were duly applied. Should the exertions now made prove unsuccessful, he felt that the position of a clergyman located in one of the poorest parishes of England, with a church half built, his funds exhausted, the spiritual wants of his people insufficiently provided for, the grants of the Church Building Societies run out, and the probability of the withdrawal of a whole or part of his curates' stipends, would be one of great trial and perplexity, and very far from an envious one.

Mr. Hingston, the junior Secretary, said that he should be most happy to receive contributions in aid of the fund at the rooms of the society.

The President knew something of the locality, having been attracted to visit the church by a distant view of the beautiful spire, when he was at Devonport in November last. He had been extremely pleased with the church, and had not failed to notice the squalid neighbourhood in which it was being erected. Restoration of old churches and the erection of new churches had now, he rejoiced to say, become almost universal. Twenty-five years ago little was done well because little was known; now the reverse was the case. Last summer, in Yorkshire, he had noticed satisfactory proofs of this in nearly every direction, and, he was glad to add, that in many instances the works had been carried on at the expense of the landed proprietors. The President also alluded very briefly to the course of Elementary Lectures which the Committee had arranged should be delivered during the present term, and expressed an earnest wish that they might be well attended.

The President then called on the Honourable H. C. Forbes, M.A., of Oriel College, to read his paper, being "Preliminary remarks to a course of Elementary Lectures on Gothic Architecture," of which the following is the substance.

"The reason for advocating the introduction of a course of elementary lectures is, the necessity there is of recurring constantly to First Principles, and of going back every now and then to see that as we advance in the knowledge of a subject, we do not forget the Grammar of it, which has, or at least ought to have been previously learnt. And those who really desire to learn something about Ecclesiastical Architecture, ought to make a point of attending these lectures, that they may receive definite instruction on this subject. It will be an advantage thrown away, an opportunity lost, if they do not come to hear, and will prove their indifference to the present neglected state of so many of our Churches. The few years spent at the University may be the best and

to many perhaps the only opportunity of acquiring such knowledge as may hereafter enable them, if called upon, to restore correctly the old churches in this country, or to build new ones according to a proper model. We may, any of us, much sooner than we expect, be so circumstanced as to have it in our power to do this if not directly by ourselves, at least indirectly, that is, by inciting others to take this work in hand, and when such an occasion does present itself, should we not then be grieved to find ourselves utterly ignorant of how and where to begin and of how to teach others? To those persons who are looking forward to be ordained at some future time, it is a comparatively easy task to show the reason why they should study the right form and arrangement of churches. The chances are so very great, (alas that it should be so,) that they will hereafter be called upon to minister in a ruinous and neglected church, that a sense of the unfitness of such a building for the service of God would lead them to restore it, as soon as it was in their power, and would so give them an opportunity of exercising their knowledge in a practical way. But it is more difficult to persuade the laity that they are at all to blame for the present state of our churches, though really they are quite as culpable as the clergy, and perhaps more so, because in the majority of cases their influence is more extensive and their wealth greater. The reason for restoring churches may be urged upon them in this point of view. They have great regard for decency and convenient arrangement in their own dwellings: ought not their care for churches to be infinitely greater? They spend countless sums in decorating and adorning their own houses and rooms, can they consistently reprobate the use of colour in churches, and deny that it has power to add beauty to them? The chief reason why churches have become more like barns than places consecrated for the worship of God to the end of time, is the little use that is made of them. Only open on Sunday, as so many of them are, people have got into the way of thinking they will do very well for the little use that is made of them. Let them only be opened once more for daily service, and daily would reverence and care for them increase; and this object would be still further advanced by having churches left open all day, unlocked, that the passer-by might at any time go in; and this would supply a real want by giving to those who live in crowded rooms a place where they might retire to, undisturbed by the confusion which must prevail in their own homes. Let all then, clergy and laity, convinced of the necessity for restoring our churches, begin forthwith to study the old ecclesiastical buildings in this country, and especially those of the fourteenth century, as being the most perfect specimens left us of ancient art. But let them not study them merely as an antiquary would, but rather endeavour to draw from them their hidden meaning, the intention of their founders, and having discovered what that was, to imitate their earnest devotion and heartfelt zeal in the cause of religion."

Mr. Parker was sorry to express any difference of opinion with a part of a paper with most of which he so cordially agreed, but must continue to protest against the use of the terms, First, Second, and Third Pointed, especially in elementary lectures, as they are calculated so frequently to mislead beginners in the study of architecture. It is not yet settled

which is the First Pointed Style, whether the Saracenic or the Romanic architecture of the eleventh century in the South of France, which are pointed styles, though not Gothic. The Early English Gothic of the thirteenth century is certainly *not the First Pointed Style*. Another objection to the use of this term is that there are great numbers of round-headed doorways, square-headed and segmental-headed windows in all the styles in England, and that beginners are continually misled by names, and cannot understand that a round-headed doorway can be anything but Norman, although the mouldings and ornaments may show clearly to a more experienced eye that it is of the thirteenth century.

The President agreed generally with the substance of Mr. Forbes' paper, but was inclined to deprecate the disposition to limit the study of the science to one of its styles: he wished that architecture should be regarded and studied as a whole.

Mr. Bayley, of Oriel College, exhibited a very curious volume of old etchings, after which the President dissolved the meeting.

The following is an abstract of the lecture on Norman Architecture, by the Rev. Edward Miller, M.A., Fellow and Tutor of New College, delivered at the next ordinary meeting of the Society. After some preliminary remarks, in which Mr. Miller lamented that the whole course of lectures could not in the present instance be delivered by some one able man, who was both well acquainted with the subject, and had a popular style of lecturing, he proceeded, as a "fellow-learner" with the audience, to trace the origin of Norman Architecture. This was found in the Romanesque styles, whose general features of the round arch were derived from the Romans, whilst Basilican contributed the ground-plan of our churches. Byzantine supplied the tower in the form of the dome, and Lombardic made a further approach in the campanile. When architecture spread from the centres around which it had gathered on account of the immigration of barbarian hordes, it made its way northwards, and crossing the Alps and passing through Provence, came in contact with the Normans, by whom it was both developed and varied. Their military and energetic character fitted them for the developement of that generic style, on which the Romans had left so great an impress of their own iron will and vigorous conduct. Hence the first principle to be observed in Norman Architecture, viz., of solidity, strength, and grandeur. The second also took its root in their character, and was produced by the power which they possessed of entering into the arts and manners of nations more civilized than themselves, and was consequently the rapid transition from plainness to richness of ornamentation. Mr. Miller then proceeded at some length to apply these two principles to the characteristic details of the Norman style, as shown in walls, towers, pillars, roofs, and arches, to which five classes all its several features were capable of being reduced: and after contrasting Norman and Gothic, concluded by pressing the study of the former style in particular, and architecture in general, upon such gentlemen as might not have commenced it, both as it might be found in books, and as it might be profitably studied in such remains as were

presented by Christ Church Cathedral, Iffley Church, S. Michael, and S. Peter-in-the-East, and other specimens in the neighbourhood.

The third ordinary meeting of this Society was holden in the society's rooms, Holywell, on Wednesday, February 13th, the President, the Rev. the Master of University College, in the chair.

Mr. Blakiston, of S. John's, and Mr. Strother, of Magdalen Hall, were declared duly elected members of the society; and Mr. Horrocks, of Magdalen Hall, was proposed for election at the next meeting. Mr. Hingston, the junior Secretary, then read the report of the Committee:

"Your Committee have but little to add to the report which was read at the first meeting of the present term.

"During the past week the temporary enclosure in front of the new buildings at Exeter has been removed, and the works exposed to view. The general effect of these buildings is most satisfactory, the design quite worthy of the talented architect, Mr. George Gilbert Scott, and the masonry, which is of a first-rate character throughout, very creditable to Mr. Symm, the builder.

"One of the windows in the south chapel of S. Mary Magdalen church has recently been filled with stained glass by Mr. O'Conner, in memory of the late Mr. Baker Morrell. It represents the Presentation of CHRIST in the Temple; the subject is spread over the three lights without regard to the mullions, a practice which has not been common of late. The execution is on the whole creditable, but the general effect is spoiled by an unpleasing salmon-colour hue, which pervades the entire window.

"A large and handsome brass had previously been laid down on the floor of the north aisle of the same church, also in memory of Mr. Morrell."

Mr. Hingston also called attention to a letter received from the Rev. F. Gresley, of Over Seile, and laid on the table for the inspection of members a prospectus of Mr. Gresley's proposed work on Croyland Abbey.

The President then called on Mr. James Parker for his lecture on "The Early English Style."

Mr. James Parker began by showing the advantages to be derived from studying the styles, in connection with history, and he took as the groundwork of his lecture the differences which Gervase enumerates between the old Canterbury choir which existed before the fire, and the new choir which is the one now standing, and is a good specimen of the Early English Style. The "Elongature of the Pillars," he contended, exhibited a new and important principle, and he showed how it was observable not only in the general design but even in the sculpture. The second difference mentioned by Gervase, viz., "The capitals were now carved with a chisel, not with an axe," explained the origin of the other great principle, namely, that of *undercutting*, which was shown to pervade all the sculpture and mouldings of the period. The lecturer then explained the change which Gervase mentions with regard to vaulting, and this led to the consideration of the origin of the Pointed Arch, which was not mentioned by the monk in the enumera-

tion of the striking and important changes which he noticed. Mr. Parker did not consider the pointed arch as any new principle of design ; it was simply a convenience in construction, and was a most fallacious guide in fixing the dates of buildings, as it was found much earlier than the 13th century, and this was the reason why we should not employ the terms First, Second, and Third-Pointed—as they expressed no principle, and instead of assisting the student, were calculated to confuse and mislead him. The lecturer availed himself of the models which had been given to the society by Dr. Whewell, of Cambridge, and referred to drawings kindly lent for the occasion by Mr. Scott, the architect.

The President thanked Mr. Parker for his interesting and instructive lecture, and invited discussion among the members present. For himself, he thought the study of the architecture of the country, in connexion with its history, very full of interest, and he especially recommended to the attention of the members the elaborate works of Professor Willis. As in the Norman, so in the Early English, ornaments of detail will be found to differ in different districts ; an instance he himself had seen, in an old and remarkable church, of the “dog-tooth” ornament being set on the edge of the moulding, instead of in the hollow, as is usually the case. The same peculiar feature is found in a castle at a short distance, proving both buildings to have been the work of the same architect. The President also called attention to the early use of the pointed arch in Norman work, when the transepts of a church were narrower than the nave and choir (as at Christ Church Cathedral), in which case the use of the pointed arch over the narrower space was almost a matter of necessity.

Mr. Miller agreed with all Mr. Parker had said ; he wished, however, he had laid more stress on the pointed arch, which he thought was the very essence of the pointed styles. He believed there were five theories :—1. That which Mr. Parker had explained, which arose from the necessities of sexpartite vaulting ; 2. That the pointed arch was suggested by the effect of the intersections of the two round arches in quadripartite vaulting ; 3. That the idea had been taken from the intersecting arches which were in such common use ; 4. That it was brought into England by the Crusaders ; 5. (a very fanciful one) that it was suggested by the figure called *Vesica piscis*. Mr. Miller did not know to which to give the preference, but thought that, perhaps, all contributed in a degree to the discovery.

Mr. Parker described the very interesting casts of thirteenth century work which are arranged round the room ; he strongly recommended to members a careful study of the whole of this valuable collection.

Mr. Walton had listened with great interest to Mr. Parker’s lecture, especially to his account of the transition of styles. He did not, however, understand that Mr. Parker wished the style to be imitated in the present day.

Mr. Hobbouse exhibited Mr. Street’s working drawings for the rebuilding of a church in Somersetshire by his own family, which were admired.

The President then dissolved the Meeting.

The fourth ordinary meeting of this Society for the present term was holden in the Society's Rooms, Holywell, on Wednesday the 20th of February; the Rev. the Master of University College, the President, in the Chair. Mr. Horrocks, of Magdalen Hall, was elected a member of the society.

The President called upon Mr. Parker to read his paper on the style of the fourteenth century; being the third of the Series of Elementary Lectures, which have proved very popular and attractive. He began by pointing out that the change from the Early English to the Decorated Style began in the latter part of the thirteenth century, although it was not fully established until the fourteenth. He defended Rickman's name of Decorated as good and appropriate, window-tracery from which it is named, being more essentially part of the structure than the decorations of any other style; and however plain a building may be this distinguishing mark of tracery is never wanting. He then gave a slight sketch of the origin and developement of tracery, illustrated by a selection of engravings; and referred the members for more full information to Mr. Freeman's work on Window Tracery, and to the valuable series of drawings presented by that gentleman to the society, which was placed upon the table. He described the peculiar character of Decorated foliage and ornament, its truthfulness and fidelity to nature, and the absence of the conventionalism and the deep undercutting of the Early English style. He also mentioned the ornamenting the flat surface of the wall with diaper patterns; and showed specimens from the Eleanor cross at Geddington, of which there are casts in the society's collection. He also referred to Mackenzie's work on S. Stephen's Chapel, Westminster, which was placed on the table; and expressed his regret that the English Royal Chapel should have been entirely destroyed at the very time that the French Royal Chapel (La Sainte Chapelle, in Paris) was being so beautifully restored. He slightly enumerated the characteristic features,—the mouldings, capitals, crockets, finials, and other ornaments, and showed specimens of them. He mentioned the beautiful group of pinnacles round the base of S. Mary's spire, referring to the model in the room; and expressed his regret at the lengthening of the pinnacles at the late restoration, and at the present dangerous state of the tower, though he thought the danger was exaggerated by popular rumour. He concluded by mentioning some of the principal examples in Oxford, and the neighbourhood,—Merton Chapel, front of the Cathedral, the south aisles of S. Mary Magdalen, and S. Aldate's, churches—Dorchester, Hanley, Milton, Kiddington, Beckley, Piddington, Witney, Ducklington, Standlake, Bloxham, Adderbury, and King's Sutton, and the neighbourhood of Banbury generally. He also mentioned some of the principal Cathedrals of this style, Exeter, Ely, York, and Lichfield.

The President thanked Mr. Parker, on behalf of the Society, for his very interesting paper.

The Rev. H. B. Walton asked a question as to the respective dates of S. Stephen's, Westminster, and the Sainte Chapelle, in Paris, which was answered by Mr. Parker. A discussion of the causes of the transitions of styles ensued, in which Mr. Burgon, Mr. Gilbertson, Mr.

Walton, and Mr. Parker took part. The President having made a few remarks on the subject of the evening's lecture, and strongly recommended the members of the society to study the valuable library and collection of casts, dissolved the meeting.

The fifth ordinary meeting of the Society was held in the Society's Rooms, Holywell, on Wednesday, Feb. 27, the Rev. the Master of University College, President, in the chair.—Mr. Warren, of Oriel College, and Mr. Mason, of Magdalen Hall, were elected members of the Society; and Mr. Henry Elmhirst Baxter, of Worcester College, was proposed for election at the next meeting.

The President then called on the Rev. H. B. Walton for his Paper on Merton College Chapel.

The Paper was intended as preparatory to the proposed visit of the members of the Society on the following day, to inspect the architectural features of Merton Chapel, as well as the other antiquities of that College. For the sake of illustrating the historical interest attaching to architectural studies, the first part of the paper furnished a sketch of the life of Walter de Merton, whose personal history is so intimately associated, not only with the educational progress of Oxford by the creation of the collegiate system, but also with the public events of our country during the turbulent and critical times in which his lot was cast. Walter de Merton is supposed to have been brought up at the Priory of Merton in Surrey (from which, as his birth-place, he took his name), and afterwards to have studied at Oxford, at Mauger Hall, now the Cross Inn. He is said by Lord Campbell to have gained great distinction as a student. He is known to have been in holy orders in 1268. The early period of his life was spent in practising in the King's Courts, according to the custom of uniting the legal with the clerical profession. In 1249 he is styled by the King "Clericus noster," and filled the office of prothonotary in the Chancery Court. In 1258, the eventful year of the passing the "Provisions of Oxford," he acted as Deputy to the Chancellor during his illness, and in 1261 he was himself raised to that important office. His appointment as Chancellor was expressly made without consent of the Barons; he, in fact, acted as the King's minister and chief supporter in the struggles of his troubled and ill-governed kingdom. In 1263 the Barons succeeded in deposing Walter de Merton from that office, which he did not again fill till 1272. During the intervening years, his release from political life gave him time for discharging the spiritual duties connected with his various pieces of preferment, and for maturing his plans for the foundation and final settlement of his future college. On the accession of Edward I. in 1272, he exercised once more, at a most critical period, the office of Chancellor, and, according to Lord Campbell's testimony, displayed extraordinary ability, and materially contributed to the auspicious commencement of the new reign. In 1274 he was honourably released from public office, and assumed the more congenial duties of the episcopate, being consecrated Bishop of Rochester in October of that year. It was about this time that he put

his last hand to the statutes for Merton College. He had framed his earliest body of statutes in 1264 for his college at Malden in Surrey, but there is abundant evidence to show that in founding his college there, in the first instance, it was only provisionally to its eventual settlement at Oxford. He therefore is entitled to the full credit of having designed from the very first what was in effect little less than an academical revolution, by introducing a system of order, and religious and moral discipline into this University, in place of that unsettled and irregular mode of life which had previously prevailed among the students. Looking on religion as a central principle of education, and making attendance at Divine service an express injunction of his statutes, he regarded the erection of Merton Chapel as an essential part of his scheme. The founder himself may possibly have furnished the design of the entire Chapel, the character of which, as a whole (with nave, aisles, &c.,) may be estimated by the exquisite portions which were partially completed in his life time. The building of Merton Chapel seems to have progressed so far before his death as to admit of the dedication of the high altar in 1277. This year, therefore, serves to fix the date of one of the earliest and purest specimens of the Decorated style. It was assumed that the dedication of the altar took place on S. John Baptist's day, which would render it possible for the founder to have been present at that solemnity, and to have seen a portion of his growing work. In that same year, on the eve of S. Simon and S. Jude, Walter de Merton died. He had only the day before affixed the last codicil to his will in favour of his College. His untimely end was caused by falling from his horse while fording a river, supposed to be the Medway; he was honourably interred in his own Cathedral Church of Rochester, where his tomb has undergone during successive centuries the vicissitudes of violent spoliation and reverent repair. The effect of his untimely death upon the building of his Chapel was next shown, and an architectural history and description of the present structure given. The several dates furnished were—the choir, 1277; the sacristy, 1310 (from the Bursar's rolls, giving the wages of the workmen employed in that year for digging its foundations); the tower arches, 1330; completion of the transepts, 1424, when the church was re-dedicated. The architectural features of the chapel were severally alluded to, together with notices of the stained glass, brasses, &c. The Paper was further illustrated by interesting extracts from the College registers, relating to matters connected with the history and uses of the chapel—such as notices of the successive additions and restorations of the interior, or of the furniture, fittings, ancient ornaments, vestments, sacred vessels, books, &c., with other particulars belonging to the chapel services in earlier times.

The President thanked Mr. Walton for his very interesting Paper. Mr. Miller drew a parallel between the chapels of Merton and New College; and the Master of Balliol between the windows at Merton and those at Exeter Cathedral.—Mr. Medd asked whether there was any truth in a rumour that the sacristy of Merton was to be restored to its proper use? Mr. Walton regretted to say that it was not true.

A discussion on the stained glass in the chapel ensued, in which Mr. Walton, Mr. Parker, and Mr. Burgon joined, after which the President dissolved the meeting.

The last ordinary meeting for the present term was held at the Society's Rooms, Holywell, on Wednesday, March 5th, the President, the Master of University College, in the chair.

Mr. Baxter, of Worcester College, having been duly elected a member of the Society, and two other gentlemen proposed for election at the next meeting, the President called on Mr. Hingston, of Exeter College, for his lecture on "the Perpendicular Style," of which the following is a brief abstract :—

"Towards the end of the fourteenth century, a great change came over the architecture of this country. It began to decline. And this change first manifested itself, as, indeed was likely, in the feature which, more than any other, was characteristic of all the styles—the *window*. The graceful, flowing lines of Decorated tracery, began gradually to lose their elegance and freedom, and to become more and more rigid and stiff. And this stiffness was not confined to windows, but soon spread over every detail, waving lines being exchanged, whenever possible, for perpendicular ones ; hence the very appropriate name assigned to the style by Rickman—' *Perpendicular*.' The date at which this style came into general use was the year 1377, or perhaps a little earlier. But as we have seen was the case with the previous styles, the sign of transition—in this case the Perpendicular line—had appeared some years before. The earliest instance known of a Transitional church is the very remarkable church of Edington, in Wilts, which was consecrated in 1361. It was built by William de Edington, Bishop of Winchester, and some have supposed that his successor in that see, the famous William of Wykeham, taking the idea from Edington's innovations, invented the Perpendicular style. Whether this theory be true or not, of this much at least we are certain, that Wykeham was the greatest architect of his day, and that his own foundation of New College is the earliest pure building of the style. It was begun in 1380, and finished in 1386. But to return to the Church of Edington. It is transitional throughout,—not merely showing signs of a change here and there, but begun and finished within the period of transition,—in general design and effect, Decorated,—in detail a remarkable mixture of the two styles between which it stands mid-way. For instance, the west window, which is large and of eight lights, appears at a distance to contain Decorated tracery, and the Perpendicular lines are scarcely noticed, though they occur at every opening. This is probably accounted for partly by the fact that not one of the mullions is carried up into the head of the window, and thus, the Perpendicular lines being broken and scattered, the idea of perpendicularity is only imperfectly expressed. The doorway beneath exhibits a still more singular mixture of styles. The arch is segmental, as in ordinary Decorated work, but the upper part, forming a kind of tympanum over two doors, is filled with Perpendicular panelling, and the whole is surmounted by a square hood-moulding, which is of very unusual occur-

rence in Decorated work, though a similar example occurs in the north aisle of Dorchester Abbey Church. William de Edington began, and Wykeham continued the alteration of Winchester Cathedral, and although the new works are, of course, in the Perpendicular style, at least those of the former prelate are not wholly free from traces of the preceding style. In 1380, however, we find the new style thoroughly established, and the flowing line of the Decorated period utterly abandoned."

Mr. Hingston then described in detail windows, doorways, buttresses, towers, roofs, and other portions of buildings, and concluded with the following remarks:—"During the sixteenth century, Gothic architecture gradually declined till it became almost extinct—and a semi-Grecian style took its place, in which, nevertheless, Gothic features were occasionally employed, as in the windows in the tower of All Saints' Church, in this city. Sir Christopher Wren's London churches are mostly of this description. The introduction of this debased style took place on the Continent earlier than in England; and, if it be true that the dissolution of the Monasteries in this country checked church-building and church-restoration, there can be little doubt that fewer remains of the Middle Ages would have been handed down to us, had they remained. Church-restoration and church-building would have been prosecuted with all the old activity, but in the spirit which originated S. Peter's, at Rome, and replaced old S. Paul's with the present Italian structure. Now that architectural knowledge has attained a high standard among us,—while we rejoice at every new instance of correct and yet conservative restoration, some of us are occasionally heard to express regret that much was done before sufficient knowledge was attained. Had the present zeal for church-restoration sprung up 300 years ago, without doubt many of our great cathedrals would have been irreparably disfigured, and mediæval Oxford itself 'Italianized' throughout! It was remarked at a previous meeting that while the pseudo-classical styles were brought into general use first on the Continent, and afterwards in England, Gothic Architecture lingered at Oxford. Wadham College was mentioned as a remarkable example, the chapel of which is well known for its apparently fifteenth century architecture,—and yet it was built in the reign of King James. The hall of Exeter College is of the same date, and equally good: the greater part of Jesus College and the Fellows' Quadrangle at Merton were also built at a period when Gothic Architecture was elsewhere a lost art. I believe the Schools are of the same date, and Gothic of a kind, but not, I think, likely to be ever very much admired. I must not forget to mention the famous staircase to the Hall at Christ Church, which was built in 1640, and though meagre in some of its details, all must admit that the design and effect are worthy of the fifteenth century."

The Rev. H. B. Walton thought that the Perpendicular style, (which might almost as well be called the "horizontal" style,) was a bad one for modern imitation, both with reference to construction and the principle of decoration.

Mr. Parker agreed with Mr. Walton in thinking it undesirable to

build churches in this style, though he thought it a convenient style for domestic buildings. He claimed for Perpendicular the favour of Englishmen, as it was a style peculiar to their own country, and had never been imitated elsewhere.

The President, having made some general remarks on the characteristic features of the style, dissolved the meeting.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE second Meeting of the Cambridge Architectural Society for the October Term, was held on Thursday, Nov. 22, 1855. In the absence of the President, the chair was taken by the Rev. John Gibson, M.A., one of the Vice Presidents of the Society. The minutes of the preceding Meeting having been read and confirmed, the senior Secretary read the report of the committee for the past year, as follows:—

“In presenting their report for the past year your Committee rejoice at being able to congratulate the Society on the increase in its numbers, and in the improved condition of its finances. A debt of some standing due to the Pitt Press has been paid off, and some grants have been made in aid of church restorations. Notwithstanding also that there have been these additions to the ordinary items of your Society’s expenditure, a considerable balance remains in the Treasurer’s hands.

“The works at S. Andrew’s, Barnwell, have been proceeding favourably; and an attempt has been made to introduce colour as a means of decoration: the walls above the stringcourse have been plastered, and the original red and black lining exactly reproduced. It is believed that the colouring of the mouldings of the eastern triplet also agrees with the original treatment. A very large anonymous donation recently made through the Incumbent of the Parish, has enabled your Committee to put in hand all the work necessary to complete the building, and to re-open it for Divine Service.

“Your Committee have observed with satisfaction the improvements produced in Caius College Hall by the introduction of ornamental colour. At the same time they cannot approve of the choice of the ceiling of an open roof as a field for the exhibition of the coats of arms of the college worthies.

“The Chapel of Corpus Christi College has been furnished with an organ, placed in the west gallery. Pains and expense have not been spared on it; but we cannot say that in its external form it is free from those objections to which works of that kind are usually liable. But this is of small account when compared with the complete and generous scheme for the re-establishment of Choral Service adopted by the College during the past year.

“Your Committee, while applauding the public spirit with which the town has sought to honour Hobson’s munificent bequest, are sorry that they cannot approve of the conduit now in process of erection in the Market-place. The pile of masonry already visible is sufficiently want-

ing in architectural merit to justify our devoting some time to it, but we will await its completion.

"The Syndicate appointed to consider the state of Great S. Mary's church have presented their report to the Senate, but 'regret to say that they have not been able to agree upon a plan that they can confidently recommend: they state, however, that they have found the difficulties in their way to be great, but not insuperable.' Considering the very deep and almost universal interest taken in this work by members of the University, both in and out of Cambridge, your Committee deeply regret that means have not been devised to overcome these "difficulties:" they think also that much good would result if a statement of the "difficulties" were made public, as they cannot but feel assured that the exigencies of the case, and the strong appreciation of this great object, would go far towards removing them.

"With regard to the alterations in S. Mary's passage, we deplore the levity with which, in the absence of a sufficiently strong necessity, the graveyard has been sacrificed. We are glad to see the wall of the graveyard in S. Benet's nearly restored to its old place, and we trust the town of Cambridge will see no more of such desecrations and disturbances of the dead by "Improvement" Commissioners.

"Your committee regret to see a work of such cost as the iron railing round Great S. Mary's church so ineffective. As a design, it has perhaps met with more animadversion than it deserves.

"Your committee proceed to notice some of the church works that have taken place in the neighbourhood during the past year.

"The restorations in Ely Cathedral must from their importance be noticed first. We approach with high respect such works as the fresco recently completed in the western tower by H. L'Estrange, Esq., and the altar-cloth, the work of a society of ladies, with Miss Blencowe at their head. These works are the result of learned study, and we doubt not of refined and pious feeling also. They serve not only to enrich the cathedral, but display a tendency of thought and tone of mind which cannot fail to benefit the Church largely, through the influence of such accomplished artists on those around them. They mark an era in two very important departments of church decoration, and Ely is singularly privileged in the possession of these amateur performances, which we trust will, by their conspicuous beauty, be suggestive of similar decorations elsewhere. What might not our Church become, if lay members of her communion like these were multiplied? Besides the influence due to character and munificence, such works point to departments in which the leisure and refinements of the wealthy laity can be directed to a high and worthy object. For, let them always bear in mind, that when art reaches such a point as this, its teaching affects all minds, and is elevated to a most important office in the Church.

"We are glad to see the reredos, which promises to reward its munificent donor, approaching to completion.

"The church of S. John Baptist, Pampisford, has been admirably restored, under the direction of Mr. Hardwick. The western porch is an excellent addition, though the tracery of the sides may be wanting in boldness. The monograms over the arch, and the bargeboard, are strikingly beautiful.

" All Saints' church, Milton, has been lately restored. A new roof, both good and substantial, has been placed on the south aisle, and a porch of Third-Pointed character added to the south door. The new vestry is a brick apartment with a slated roof. The old woodwork in the chancel has been carefully cleaned, and is once more in use ; and a new pulpit and reading-desk have been added. We are also glad to see an altar-cloth, more than usually correct in form. Among so much that is deserving of praise, we are sorry to have to condemn the stained glass. No less unsuccessful is the new window in Holy Trinity church, Cambridge.

" We are unwilling to approach the case of Landbeach, for, to speak the truth, all that has been done in the church bids fair to reproduce the nearly exploded tastes of the churchwardens of the last century. The ancient frescoes discovered last winter have been covered with yellow wash ; the joints of the nave-pillars painted with black paint, and the cavities of the injured stone-work filled up with cement. The well-known oak stall-work, formerly in Jesus College Chapel, Cambridge, has received one more coat of thick yellow paint, but this time grained in the usual manner of imitators of oak.

" Your committee regret that, if it was necessary to replace the old roof of Guilden Morden church by a deal one, a design more in accordance with the solidity and general character of old work was not chosen.

" Extensive works are in hand in Holy Trinity church, Hildersham. The chancel has been already rebuilt, with Middle-Pointed windows, and tiled throughout : the altar is elevated on four steps, and an open roof of high pitch put on ; and some long benches of oak, with panelled fronts and heavy carved ends, arranged stallwise along the north and south walls. The walls of the north aisle have been raised two feet, the old roof replaced by a boarded lean-to, and a new Middle-Pointed window inserted in its west end. Crosses have been replaced on the gables of the roof.

" Your committee have to express their sorrow at the premature death of Mr. Carpenter, in whom the Church has lost one of her most zealous and devoted architects. His works are too well known to need special notice here.

" Cambridge has sustained a severe loss in the death of its townsman, Mr. Rattee. To the establishment of his carving works the successful carrying out of many of the restorations that have taken place is due. He well deserved the position to which his skill and uprightness raised him : his habits of punctuality and patient consideration rendered him an important help to the clergyman in overcoming the many difficulties which attend changes in Church arrangement. Besides this, he had acquired latterly a considerable experience, which enabled him to advise with good effect in matters of restoration.

" Among the papers read during the past year was one on the connection between Heraldry and Ecclesiology, by Mr. Norris Deck ; on the Buildings at King's College, by Mr. J. C. Evans, accompanied by curious extracts from the College Reports and Registers ; on Ancient Crosses and Churches in the Isle of Man, by Mr. W. Lloyd Jones ; on the Churches of Poynings, Conway, Deerhurst, and S. Nicholas, Yarmouth, by Messrs. C. J. Evans, Brundrit, Hallen, and Martin ; on the

Warming of Churches, and the Symbolism of King's College Chapel, by Mr. S. B. Gould.

"In conclusion, your Committee would remark that the usefulness of societies like yours is not to be measured by the number of church restorations it has been able to promote or direct, so much as by the number of its members and the interest excited among them in the study of Ecclesiology.

"The exact aim of such societies must be for ever changing according to the progress of architectural science. If any one desires to see what they were in days gone by, let him turn to the earlier volumes of their transactions. There he will find that the members were to the society as the stones to a building: one brought the rubbing of a Brass, another the copy of a Moulding, and every contribution of this kind was then a real discovery, and a valuable addition to the fabric.

"And the principle that directed this is as true to-day as it was then. No one who aspires to a higher name than that of a dilettante can ever discard the rule and pencil. Knowledge derived from books a man can hardly ever make his own. But here we are told that architectural societies have done their work, and are no longer of use; for that the field of architectural science has been explored in all the length and breadth of it. But if the principle above is true, here is a grave error. We can no longer certainly hope to make discoveries, but we can go on collecting examples as individuals, and displaying them and classifying them as a society. Our experience in numerous church restorations convinces us more and more of the great importance of ecclesiological knowledge on the part of the incumbent of a parish. And here lies our work in the University: to diffuse the knowledge of the principles of the science gathered from results already obtained; to promote the love of the study as a duty, not as an amusement; and to do this our members must as heretofore, examine churches for themselves, and carefully study their peculiarities. So will an architecture worthy of the name renovate our ruined parish churches, enable us to construct new ones with some of the spirit in which those ancient builders worked, and to deck them with many a rich device and ornament, for, as has been well said, 'God hath nowhere revealed that He delighteth to dwell beggarly.'"

There being no paper to be read before the Society, the meeting adjourned until Dec. 5th.

The third meeting of the Society was held at the Society's rooms, on Wednesday evening, Dec. 5th. The chair was taken by the Rev. H. R. Luard, M.A., Trinity College, in the absence of the President.

After the minutes of the preceding meeting had been read and confirmed, the Secretary read a few notes on the extensive restorations that have lately taken place at Holy Trinity church, Hildersham.

The Rev. H. R. Luard, M.A., then read a paper on the Cave at Royston, and after a short discussion on the original purpose of the excavation, and the meaning of the sculptures on its walls, the meeting separated.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE meeting was held on December 10, 1855. Present Lord A. Compton in the chair, Revds. D. Morton, H. De Sausmarez, C. Luttrell West, T. James, H. J. Bigge, W. Batten, &c.

The following were elected members:—Rev. J. T. Hallett, Brington, and W. Smith, Esq., Architect, John Street, Adelphi, London.

Presents were made of some perforated flue tiles, manufactured by Minton, from the Hon. and Rev. H. C. Bagot. Records of Rockingham Forest, privately printed, from Sir Arthur Broke, Bart. Anastatic drawings of the new middle school at Bloxham, from G. E. Street, Esq. A large collection of drawings of open seats, &c., from the Church Building Society. Transactions of the Historic Society of Lancashire, the Cambrian Archæological, and the Bucks Architectural Societies.

The plans for Winwick church were re-discussed, and the raising the walls of the nave much deprecated.

In conformity with a request from the Northamptonshire Educational Society, a sub-committee was appointed to co-operate with the sub-committee of that Society in respect to the site and plans for the Training School to be established at Peterborough. A sub-committee was also formed to communicate with the London and Diocesan Church Building Societies, on the expediency of giving their grants to new churches, with respect to the *amount of area* rather than to the *number of sittings*.

The Rev. N. Lightfoot, of Islip, was recommended to the general meeting as a Secretary in the room of the late Rev. H. Rose.

The committee for placing a memorial window to Mr. Rose, in Brington church, reported to this committee that the contributions were coming in satisfactorily, and that they expect enough to place a design of the highest class of art in the east window of the chancel.

A committee meeting was held on February 11; the Rev. G. Robbins, Rural Dean, in the chair; the following new members were elected:—Rev. W. Locock, Vicar of East Haddon; Rev. H. L. Elliott, S. Giles, Northampton.

The secretary stated that the Rev. N. Lightfoot, Rector of Islip, had accepted of the secretaryship vacant by the death of the Rev. H. Rose; that the sub-committee appointed to confer with the sub-committee of the Educational Society had met at Peterborough, and fixed on the site for the proposed training schools; that the committee for memorializing the church-building societies to give grants according to the area, not according to the number of sittings, had not yet drawn up their report.

The following presents were laid upon the table:—"Bryan's Map of Northampton," from Wm. Hopkinson, Esq.; "Transactions" of the Essex Archæological Society; of the Suffolk Institute of Archæology;

and a paper on "Brick Building," read before the S. Alban's Society, by Rev. R. Gee.

There were laid on the table, purchased by the Society, "The Midland Counties Historical Collector," and the "Ecclesiologist" for February.

It was resolved that the book-cases be enlarged according to the specification; that the librarian be empowered to exchange some of the books presented by Earl Spencer; his lordship's permission having been already obtained. Mr. Law attended with his revised plans for Winwick church, in which the recommendation of the committee not to raise the nave walls was carried out; this was in agreement with the architect's own views. Other plans for the restoration of North Kibworth church, in Leicestershire, were examined and approved. Brackley, Lichfield, or Doncaster, were mentioned as likely places for the spring meeting. Mr. Buttin urged on the committee the case of S. Sepulchre's church, with a view to commence shortly the proposed enlargement and restoration.

NEW CHURCHES.

S. Helen, North Elkington, Lincolnshire.—This church has been rebuilt by Mr. Teulon in First-Pointed. Its dimensions are very small, being only 45 feet in length by 21 feet 6 in. There is no constructional distinction, except a rise of two steps, between the nave and chancel, the sanctuary rising upon one more. The windows are—at the west end—two lancets widely spaced, and above a bold quatrefoil:—on the south side we find two lancets east and west of side door, and in the western portion of the nave a two-light window under a single hood, and two lancets in the chancel:—on the north side there are only two lancets in the nave, the vestry lining the chancel. The east window is a triplet, with nookshafts and moulded heads. There is a south porch, and a western bell-cot of wood. The sanctuary is fitted with an altar (not raised on a footpace), and sedile-benches unnecessarily against both the north and south wall. The chancel contains longitudinal benches; the one next the wall on the south side being elevated for saying the service. The pulpit faces it, projecting, like that at Beaulieu, from the north wall, and retiring northward into a recess which affords room for the staircase to the left of the vestry entrance. Its head, and that of the vestry-door touch, and, being of the same height and width, have the effect of overgrown sedilia. We do not think this felicitous. The font stands centrically at the west end entrance. On the whole we think this is a favourable specimen of a type of church, which is the more difficult to build in proportion to its simplicity and consequent poverty of resource.

Holy Trinity, Stapleton, Gloucestershire.—A hideous church here, with an old tower of small interest, has been replaced by a Pointed building, of much merit and much costliness, by the munificence of the Bishop

(whose palace is at Stapleton), by Mr. Norton. The difficulties thrown in the way of the rebuilding of the chancel by the trustee of the impropiator, a minor, have been happily removed ; and the new design is now complete, with considerable improvements upon the original drawings which were formerly noticed in our pages. We may here mention, with the highest commendation, that Mr. Norton has made a practice of recording by the aid of photography the exact state of the ancient buildings which he is called upon to destroy, or to "restore."

S. —, Wildhern, and S. —, Smannel.—These are two small and inexpensive chapels in the parish of Andover, Hants. They are very similar in character, except that Smannel has an aisle, Wildhern only chancel and nave. Of the two we prefer the smaller building, the bell-cote of which is far more pleasing than that of its sister edifice, which seems to us unduly square and heavy. The architect (Mr. White,) had proposed wooden-framed windows, which the Church Building Society refused to sanction. This prohibition will be advantageous to the appearance of the chapels; for Mr. White's fanlight wooden windows are anything but beautiful. The ritualistic arrangement of these chapels is, we need not say, unexceptionable.

S. —, Axford, Wilts.—This is a very humble building, plans for which were first prepared by a local builder, whose ideas of church arrangement were not very definite. Mr. White's aid was invoked after the works were commenced. He has produced a chapel, consisting of chancel and nave, correctly fitted and arranged, capable of holding 152 persons, for the sum of £415.

S. Mary, Dunkeld, Scotland.—Mr. Slater's designs for this church exhibit a very pleasing reproduction of a moderate-sized village church, with an expression of the local character of one across the Border. The plan consists of a western tower, an unclerestoried nave of four bays with aisles; chancel, with aisles of a single bay, prolonging those of the nave, and deep sanctuary beyond, with sacristy to the north. The style is Early Middle-Pointed, with severe geometrical tracery (in which a copious use is made of the unfoliated circle) in the east window of three lights, and in the side windows of the aisles, (all of them of two lights, varying in the head,) of which there are four in the north nave aisle, three to the south, the porch filling the second bay, and one in the south chancel-aisle; besides which, this aisle has an east and west window, each of a single light. The tower window is a couplet of two-light windows, visible from the church. The pillars are alternately circular and octagonal, or rather (as there are only four bays) the central pillar and the responds are of the latter design, the first and third pillar being round. All the arches, particularly the chancel-arch, are boldly moulded in the effective style which Mr. Slater has learnt in Carpenter's school. The massive tower is divided by stringcourses into four stages of unequal dimensions, and rising a stage and a half above the ridge of the roof. It is effectively buttressed, and the uppermost story contains a two-light belfry window in every face. The tower is crowned within the parapet with a low octagonal spire, or rather capping of stone, for which there is Scotch authority; and will no doubt be effective in the magnificent scenery in which it is placed,

which would dwarf a more slender spire. The belfry-stage is approached from a newel entered internally at the north-east angle of the tower. The west door is simple and broad, which is also the characteristic of the porch. In regard to ritual arrangements, the chancel rises with two steps at the arch, another at the commencement of the sanctuary, two more east of the vestry door, and the footpace. The sedilia are triple, of an equal height, trefoiled in the head, with a fenestella to the east not trefoiled, and containing credence and piscina. The chancel proper is benched stallwise with two rows of seats and desk-fronts for the choristers. A high chancel-screen, we are glad to observe, is not forgotten. The design is pretty of two bays united in a fenestriform head on each side of the portal, which is surmounted by a Cross. The pulpit, which is hexagonal, stands at the north-east angle of the nave, mounted by five steps. The font will, we believe, be to the left of the south entrance. The seats are uniform, with alleys, leaving the pillars clear towards the aisles. On the whole, we consider this design deserving of great praise, for its simplicity and solidity, harmonising so well with the scenery in which the church is to stand. We congratulate the churchmen of Dunkeld on their "second temple" being so worthy, though so small, a companion to the ancient cathedral.

NEW SCHOOLS AND PARSONAGES.

Inverness, Scotland.—Mr. Slater is about to build extensive schools for the Bishop of Moray and Ross, at Inverness, in addition to those in connection with the proposed cathedral. Extensive accommodation provided in a building, of much, but dignified simplicity, characterises the design. The boys' and girls' schools are alike in design, and each comprise an "L" shaped room, measuring 50 ft. 9 in. in one direction, and 42 ft. 3 in. in another, with a width of 18 ft. There are, moreover, class-rooms, 18 ft. by 14 ft., cloak-rooms, &c. The master's and mistress's houses have each three bed-rooms. The scholastic buildings are of a single story in height, and a skilful use has been made of dormers to light them. These schools are, we hear, the centre and the visible proof of a most interesting Church movement in the important town of Inverness.

Parochial and Industrial Schools, Lindfield, Sussex.—A considerable and well-arranged group, by Mr. Clarke, comprising school-rooms for boys, girls, and infants, with lavatories, &c.; but no class-rooms. The style is a good Pointed, with the windows in dormers, with the gableshipped.

Lindfield Rectory, Sussex.—A large but appropriate building, by Mr. Clarke, in rather late Third-Pointed style. An angle-turret, with a door in it, gives much picturesque character to the design. It is surmounted by a spirelet carrying a vane. The offices group well with the house.

The parsonage at *Kingston, Surrey*, by the same architect, is a picturesque revival of the domestic Tudor pattern, appropriate so near Hampton Court. Bold bows and oriels, half timbering, with tiles in the interstices, and black and red brick combine to produce a striking ensemble. The only misgiving which arises is, what would be the result if a fire unfortunately broke out? The morality of combustible construction is a serious question of the day, which must be solved at all cost of beauty imperilled.

Mr. Teulon's schools at *South Weald, Essex*, are pretty in outline. The school-room measures 44 feet by 18 feet. There are separate boys' and girls' entrances, and we conclude it will be divided by a moveable screen. We are sorry to see only a single bedroom in the dwelling-house, a provision perfectly inadequate unless it is rigorously reserved for a spinster schoolmistress: which, however, we conclude to be the case, as it stands next the girls' entrance.

The schools at *Nettlewold*—also by Mr. Teulon—have not much architectural character; but they are very spacious, comprehending a girls' school-room, measuring 58 feet, and a boys' 45 feet long, both being 18 feet wide. The house, we are glad to say, has three bedrooms.

S. Audries, Somersetshire.—This new school, with master's house attached, is built from the designs of Mr. Norton. The school-room is well-arranged and well-lighted. It is 32 feet long by 16 feet broad; and there is a class-room. The style is an unostentatious Pointed; and a double bell-gable has much character.

Abertillery, South Wales.—This school is designed by Mr. Norton, whose church at this place we have already described. It is an unpretending structure; in late Pointed. The levels have been judiciously treated. We question the use of bargeboards in a stone structure.

Walmer Schools, Kent.—This is a well-designed group of schools, by Mr. Clarke, consisting of boys' and girls' school-rooms, connected, in a T shape by an infants' school-room, with separate porches, and two spacious class-rooms. The material is brick, and the windows have wooden frames and monials. The style is unpretendingly Pointed; and we like the simplicity and avoidance of exaggerated ornament. The offices—a most important part of school arrangements—are not shown.

Hallow, Worcestershire.—A well-arranged school, designed by Mr. Hopkins, of Worcester, in a good pointed style. The square bell-turret, carrying a clock, and roofed in a pyramidal shingled spire, is picturesque; but loses dignity by being placed merely over the entrance porch.

CHURCH RESTORATIONS.

S. Giles, Bodiam, Sussex.—The restoration of this very pretty little church—commenced years back, in that of the chancel by Carpenter—has been recently completed. The exceedingly narrow aisles have

been rebuilt of a somewhat larger width, and a font with lofty cover has been placed at the west end. A reredos, partly of marble, over heavy however in design, has been erected, and oaken seats, resembling those of S. Mary Magdalene, Munster-square, have been placed in the nave. Several of the windows have also been filled with painted glass. We were sorry to see so infelicitous a pattern chosen for the iron sanctuary screen. The western tower (curious for its being oblong, in lieu of square,) has been slightly raised; but, unfortunately, the characteristic and rare Middle-Pointed angle *pinnacle*, which existed in a mutilated state, has been replaced by an ordinary beacon turret, embattled after the common Kentish type. The change is an archæological loss. There is now a north porch. With the exceptions we have pointed out, the restoration merits much praise for the good feeling which it exhibits.

All Saints, Middleton Stoney, Oxfordshire.—This church in its old aspect presented a west tower of First-Pointed, a nave with aisles, (the nave itself exhibiting an early First-Pointed arcade, with capitals, circular pillars and foliated chancel arch of the same date; while Third-Pointed characterised the aisles, windows and clerestory,) and a First-Pointed chancel, partly altered into Third-Pointed. There was, moreover, to the north a modern mortuary chapel, of the Jersey family, imitating indifferently a Middle-Pointed transept. The fittings were a collection of heterogeneous pews. Mr. Teulon is refitting the interior of the church with seats facing uniformly east; a pulpit on the north-east angle of the nave; prayer-desk facing, we are sorry to say, west; and longitudinal seats in the chancel. The new east window, of five lights, exhibits intersecting tracery foliated; and the mortuary chapel is being recast into good Pointed, and arranged to stand parallel with the axis of the church, under its own gable, with a circular east window. The tower is thrown open to the church.

S. John, Watlington, Kent.—This church, which had been incongruously enlarged by a nondescript addition, and a large vestry on the north side, is to be remodelled by Mr. Clarke, and to have an appropriate south aisle, the present south porch being rebuilt and improved. The style—to suit the existing structure, and to retain some original details—is Third-Pointed, but of a fair kind.

S. Michael, East Peckham, Kent—is to be rearranged and generally restored, by the same architect. The chancel of this church has a curious northward deviation from the axis of the nave. The present pews are of the worst kind; and a south chancel-aisle is occupied by a squire's pew, which (unfortunately)—though we can scarcely believe this—is not to be removed in the alterations. Mr. Clarke substitutes open seats in the rest of the church, and arranges the chancel satisfactorily with longitudinal stall-seats, and improves the levels throughout. But we hope the prayer-desk in the nave will not be executed.

S. Thomas the Martyr, Brentwood.—Here an unfortunate modern building, of about twenty years ago, is to be improved in its chancel by Mr. Clarke. He transforms the present broad chancel into a chancel and aisles; the latter transversely gabled in two bays, and by parclooses and fittings produces a greatly improved ecclesiastical effect. We should like to see this in actual execution.

S. Michael, Lilleshall, Shropshire.—Mr. Norton has prepared the drawings for the restoration of this church. The plan is a nave and chancel, not distinguished externally, a north aisle not reaching to the extreme east end, and a western tower. Mr. Norton proposes to remove the gallery and rearrange the church, especially by removing a huge monument which now occupies the whole of the north side of the sanctuary to the north side of the north chancel aisle; and to break the great length of the south side by throwing out a small transept and a porch. It seems a safe and judicious restoration: the east window is a mean specimen of Third-Pointed, but not in so bad a state as to make renewal necessary. The south wall of the nave is to be nearly rebuilt, and better windows inserted. At present it is lighted mainly by some dormer windows, added in the early part of the 17th century to the nave roof. We regret to see the stall-wise seats in the restored chancel still appropriated to the Duke of Sutherland.

Quimper Cathedral, Britany.—The two west towers of this cathedral never had their spires built. Modern domical cappings had been added and have been removed, and now lofty spires of granite are being raised in accordance with the style of the cathedral. The architect is M. Bigot.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—A friend of mine who holds a living in Norfolk, tells me in a recent letter, that it is an old standing custom in his parish to deck the church with evergreens, &c. on *Whitsun-Day*. I do not know if this custom is prevalent in Norfolk generally, and I have never met with it elsewhere, except in cases where it has been introduced of late years.

In Berkshire such decoration is very general at Easter, but this is the only case I know of a Whitsun decking.

My correspondent adds that it is *not* done at Easter. Thinking this remnant of old customs might interest some of your readers, I have sent you these few lines, and remain

Your obedient Servant,

T. F. R.

March 4th.

S. MICHAEL'S SERVANTS' SCHOOL, WANTAGE.

To the Editor of the Ecclesiologist.

8, Argyll-Place, March 11, 1856.

SIR,—In the notice of these plans in your last number, you observe you “had almost forgotten to mention the material of the walls, which is brick—yellow, red, and black—arranged ornamentally.”

As this remark was made evidently after you had returned the plans, you will be glad to be corrected; for the whole is of Cirencester stone, with a few single bands, plinths, and alternate voussoirs of arches in red brick.

This correction is the more necessary, in order to convey at all a true impression, because the whole building being, as it is, of the

simplest and most inexpensive character—with the exception of the oratory—(costing in all only £2,500,) one must in some measure depend upon all the attainable aid that colour will afford; and this combination already promises—so far as can be seen at present—a far richer and more pleasing effect than if it were built of brick alone, and the grey of this stone especially is one which comes out into admirable relief by contrast with the red.

I am, sir, your's faithfully,

WILLIAM WHITE.

Our readers will remember that an alteration for the worse was made some months ago in the Sunday Services at the Chapel of S. Mark's College, Chelsea. The following document shows the present posture of affairs.

At a meeting of the Council for S. Mark's College, held at Westminster, on Friday, March 7th, 1856, the following Reply to the Memorialists on the subject of the Chapel Service was agreed upon:—

"The Council of S. Mark's College beg to acknowledge the receipt of various communications on the subject of a recent alteration in the mode of performing Divine Service in the College Chapel, and in particular of a Memorial numerously signed, and presented by Archdeacon Thorp.

"The illness of the Bishop of London, which compelled the Council in the latter part of last year to postpone the consideration of the matter, and the returning a reply to the Memorialists, precludes them still from having any renewed Conference with the Bishop on the subject.

"The Council sympathise with the feeling which they understand to be expressed by the Memorialists, that the Pupils of this great Institution of the Church of England should be trained to take part in those Services which have the aid of the highest kind of Ecclesiastical Music, but at the same time they see great advantage in the Pupils being accustomed also to Services more suited to the powers, wants, and wishes of ordinary Parish Congregations."

With respect to the last sentence of this "Reply," we can only say that we should have thought the time of the pupils of S. Mark's College might be better employed than in teaching them things which they are sure to have learnt too well before they come there.

Mr. Oliphant's recent productions, completed or designed, in painted glass, decidedly show artistic feeling. A large east window at Shirley church, Surrey, (a new church by Mr. Scott), in memory of the late Lord Eldon, manifests an appreciation of the Middle style; only we miss a due proportion of white glass, a defect for which the artist is not responsible. In the east and west windows of S. John Baptist, Stamford, he has been unfortunately compelled to produce pictures irrespective of the mullions. In the upper part of the east window, representing the Ascension in the three central lights, the system has been made as little objectionable as could be by a judicious adoption of canopies. In the west window, however, representing the Epiphany in five lights, Our Lord is thrown in uncentrically. We trust, as this window is only in cartoon, that Mr. Oliphant will rectify the arrangement. Mr. Oliphant has directed considerable study to ancient German glass, which gives a specialty to his style.

Knockin, Salop.—A correspondent informs us, that in passing last month through the remote little village of Knockin (in North Shropshire, close to the Welsh border), he observed that a flat skylight win-

dow, similar to those sometimes seen in factory roofs, had been inserted *in the roof* of the church. The church was restored a few years ago (we believe almost rebuilt) with some regard to ecclesiastical propriety. Our correspondent further informs us, that on inquiry he was told this extraordinary piece of vandalism was committed by the curate (the incumbent being non-resident), *without the consent of the parish*, because the church is not quite light enough for him, in consequence of some stained glass having been inserted by the liberality of the Bridgeman family, which glass he actually wished to have removed. We, of course, only state the facts as we have received them; but we can hardly imagine any circumstances sufficiently strong to justify such a monstrous disfigurement of a church, as that attributed by our correspondent to the curate of Knockin.

A correspondent wishes us to place on record the facts that there is a conspicuous cross in the altar-screen of S. Paul's church, Birmingham; and that over the east window of Christ Church in the same town, there is a painted cross surrounded by "a glory." Both have been in their respective positions for *at least* thirty years.

A correspondent has pointed out to us, with reference to the letter of H. S. L., in our last number, that a considerable part of the Preface to Quignon's Breviary has been printed by Mr. Palmer, in the fourth edition of his *Origines Liturgicæ* (p. 230, &c.) paralleled, as far as may be, with the Preface to our Prayer Book. This addition, with others, to the three first editions, was also put forth separately for the convenience of such as possess these only. A great part of Quignon's Preface was also printed lately, paralleled with our Preface, in an elaborate article on the Breviary in the *Christian Remembrancer*.

We are unavoidably compelled to postpone the second part of our review of Mr. Fergusson's Handbook of Architecture to our next number.

Received H. W. B.—W. T.—T. F. R.—W. W.

The London and Middlesex Archæological Association has held two very successful meetings. At the former papers were read by the Rev. T. Hugo, Mr. Lott, and the Rev. C. Boutell; and at the latter by the Rev. T. Hugo, Mr. Mogford, the Rev. C. Boutell, Mr. G. G. Scott, and Mr. Sydney Smirke.

The concluding part of our *Instrumenta Ecclesiastica* (second series) is on the eve of appearance. It contains the designs of an iron church by Mr. Slater.

In type, but unavoidably postponed, H. S. L. (No. II.); Vincennes; Inventory of S. Paul's in 1552; Mr. P. Freeman on Cathedral Architecture; Symbolism; Sequentiæ.

Received: *An Ecclesiologist*.

The following errata were unfortunately left uncorrected in our last number:

Page 56, in the title, *for* Tydschrift, *read* Tijdschrift.

„ 58, in the title, *for* Geestelijk, *read* Geestelijke.

„ 59, lines 18 and 25, *for* Goredimel *read* Goudimel.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXIV.—JUNE, 1856.

(NEW SERIES, NO. LXXVIII.)

THE LILLE CATHEDRAL COMPETITION.

SHORTLY after the appearance of our last number, the jury publicly adjudged the prizes for the Lille Cathedral competition in an able report, delivered by M. Lemaistre d'Anstaing, of Tournay, one of its members. Their decision, which is doubtless known to our readers, is an extraordinary compliment to English art; and reflects the greatest credit, in our opinion, on the taste, and discrimination, and impartiality of the eminent persons composing the jury. Before making any further remarks on the differences, or the agreement, between the formal adjudication and our own volunteer report, it will be well to put on record the results of the authoritative decision.

Of the forty-one designs sent in for exhibition, the jury, proceeding by a course of elimination, rejected twenty-two, on the grounds of non-fulfilment of the conditions of the competition, or because they were not in the prescribed style, or were of inadequate merit. Next, they select nine designs for honourable mention; and then four for silver medals. Three more receive gold medals; and then, finally, the three prizes, of 6,000, 4,000 and 3,000 francs respectively, are adjudged, in the order of merit, to the three most successful designs. Arranging them, for greater convenience of comparison with our own list, in an order of classes, we find the result of the competition to be this:—

PRIZES.

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|---|----------------------------------|----------|
| 1. <i>Fæderis arca.</i> | Messrs. Clutton and Burges . . . | English. |
| 2. <i>Quam dilecta.</i> | Mr. Street | English. |
| 3. <i>L'eclectisme est la plaie de l'Art.</i> | M. Lassus | French. |

GOLD MEDALS.

- | | | |
|---------------------------------------|---|----------|
| 4. <i>Dieu en soit garde.</i> | MM. Leblan, Reimbaut, of
Rheims, and Venzlmann, of Paris | French. |
| 5. <i>Zelus domus tuæ comedit me.</i> | M. de Curte, of
Ghent (with two anonymous assistants) | Belgian. |
| 6. <i>O clemens O pia, &c.</i> | M. Vincent Statz, of Cologne. | German. |

SILVER MEDALS.

- | | | |
|--------------------------------|--|-----------------------|
| 7. <i>In veritate confido.</i> | Messrs. Isaac Holden and Son,
of Manchester | English. |
| 8. <i>Spes.</i> | Mr. Brodrick, of Leeds | English. |
| 9. <i>Ad æthera tendens.</i> | Messrs. Evans and Pullan | English. ¹ |
| 10. <i>Deus adjuvet.</i> | M. Leroy, of Lille | French. |

HONOURABLE MENTION (bracketed.)

- | | | |
|----------------------------|------------------------------------|----------|
| 11. <i>Nisi Dominus.</i> | Mr. Goldie, of Sheffield | English. |
| 12. <i>Si parva licet.</i> | M. G. A. Bouet, of Caen | French. |

HONOURABLE MENTION (unclassified.)

- | | | |
|--|---|-------------|
| 13. <i>Dum spiro spero.</i> | Mr. J. L. Pedley, of Birmingham. | English. |
| 14. <i>Ce monument sera, &c.</i> | M. Arendt, of Greewen-
macker | Luxembourg. |
| 15. <i>I.H.S.</i> | M. Müller, of Cologne | German. |
| 16. <i>S. Maria sine labe, &c.</i> | M. Essemwein, of Carlsruhe. | German. |
| 17. <i>Excelsior.</i> | Mr. Robinson, of London | English. |
| 18. <i>Soli Deo gloria.</i> | M. Ferdinand Stadler, of Zurich. | Swiss. |
| 19. "Four trefoils." | [I.e. the "K" of our own list.]
M. Kirschener, of Vienna | German. |

The first remark we shall make on this list is, that out of the nineteen architects selected for commendation, eight are English, four are French, one Belgian, and six are—broadly speaking, i. e., assigning Switzerland and Luxembourg² to their nearest ethnological affinities—German. As to the nationalities of these, our own hypothetical statements were almost entirely correct. The exceptions are—*Zelus domus tuæ*, which we took to be French, but which proves to be Belgian; *O clemens*, &c., and *S. Maria sine labe*, &c., both of which, instead of being English, are German; *Ad æthera tendens*, about which we were much puzzled, and which finally we adjudged to Belgium, instead of to a compatriot of our own; and *Soli Deo gloria*, which is by a Swiss architect, instead of a Frenchman.

The jury, though they have only given the names of the nineteen above-mentioned, have assigned the nationalities of the unclassified twenty-two: whether merely by internal evidence, or by the confession of the competitors themselves, we do not know. From this summary it appears that fifteen of the whole number of competitors were French, and fourteen were our fellow-countrymen. *Ecosse*, in the summary of the jury, must surely be a misprint for *Suisse*; and if so, Switzerland, Holland, Luxembourg, and Belgium each claim a single competitor: while the remaining eight are credited to Germany; three belonging to Rhenish Prussia, one to Silesia, one to Hanover, one to Austria, and two to Baden.

We wish much that our space allowed us to quote *in extenso* the able

¹ We believe we are correct in assigning it specially to Mr. Pullan.

² Luxembourg is indeed actually a member of the Germanic confederation.

Compte-Rendu of the jury. The general concurrence of its criticism with our own, so far as relates to the *most* successful designs, is very remarkable. We are, however, surprised at some of the places assigned to the lower prizemen; and have been sometimes tempted to think that, satisfied with having done substantial justice to the most deserving competitors, the jury were comparatively careless about the rest.

We propose now to compare the criticisms more at length.

It would have been inexpedient for the Ecclesiological deputation to assign individual places to the competing designs. It was altogether better to divide them into certain broad classes. Comparing the two class-lists, we obtain the following results:—The three prizemen are found in our own first class. Of the three gold medallists, one is in our first class, one in our second, and one in our third. The first silver medallist we placed at the bottom of our second class; the second would have been in our first class, but for non-compliance with the rules of the competition; the third was classed by us among the best designs of the exhibition; and the fourth appeared in our second class. The differences in the two class-lists are not remarkable except in three instances: (1.) in M. Kirschener's design, to which we gave a far higher place than is assigned to it by the Lille jury; (2.) in Mr. Pullan's design, which obtains only a silver medal, whereas we had placed it in the first class; (3.) in the design of M. Statz, which is rewarded with a gold medal, while we reckoned it merely in the third class. We must notice these differences in their turn.

While choosing in our own classification the division into classes rather than the individual order of the competitors, yet we could not help signalling two designs from our first class as especially excellent. We abstained, on all accounts, from giving undue prominence to two designs which were obviously English, and which indeed,—from internal evidence *alone* in the case of one of them,—we assigned at once to their real authors. But it would be plain to any intelligent reader of our critique that, had we been the jury, we should have chosen the designs bearing the mottoes, *Quam dilecta* and *Fœderis arca*, for the two prizes. It is most gratifying that the jury have selected these two designs, both English, and both by members of our society, for the two highest prizes. To Messrs. Clutton and Burges they have assigned the first prize; and to Mr. Street the second. As to the adjustment of the relative merit of these two excellent designs, it was no easy task. We pointed out—and the jury echoes our observations—that whereas the credit of bolder architectural developement was due to Mr. Street, yet that for still closer adherence to the prescribed type, and for unequalled hieratic skill in the *ameublement*, the palm would go to his competitors. Our own sympathies, perhaps, rather inclined us to give the preference to the bolder and more original design; but when the jury, pledged to decide according to the rigid terms of prescribed conditions, gave their verdict that, in so equally poised a balance, weight should be given to the closest fulfilment of those conditions, we can only say that their award is righteous beyond cavil or exception.

We must here quote, at length, the fair and instructive criticism of

the jury on the three prize designs; i. e., those which we have just named, and that of M. Lassus.

"We are at length in presence of the three victors to whom you are about to decree your prizes. Superior as each of them is to his two competitors in some distinct aspect, they have long arrested our ocular inspection; their relative position varying according to the different points of view from which we studied them. At length, after the most careful examination, the jury has determined to give the third prize to the design, *L'eclectisme est la pluie de l'art*.

"Of these last three plans, one is conspicuous for a singular union of precedent and originality; the other for the manly energy of its design; this third one for judgment and taste. The style of the latter is striking for a noble simplicity; and its interior perspective in particular presents an imposing effect of severe beauty. The whole composition testifies to great experience, a high aim in art, skilful manipulation, and that delicacy of taste which owes its perfection to the diligent study of good examples. We could only wish that its author had more constantly given rein to that inspiration which is perceptible in nearly all the details of this excellent design. This design would have fully satisfied your wishes, had it not encountered in the lists two competitors more favoured by heaven.

"The second prize has been adjudged to the design, *Quam dilectu Tabernacula*.

"To a profound knowledge of Pointed art, its author adds a rare power of conception, which is shown as well in the details as in the *ensemble*. We recognise here, at first sight, the work of a great master. In particular, we must fairly congratulate the author on having complied with all the requirements of the programme, and on having faced more boldly than any other competitor the difficulties of employing brick as the material of a monumental edifice. If power rather than grace is the general characteristic of this magnificent creation of art, elegance finds its due place in the *ciborium*, in which it is combined with a true splendour of ornamentation. After a lengthened consideration, we have unhesitatingly raised this design to the second place; and little was wanting to its mounting to the first.

"At last, gentlemen, we conclude this long review by conferring the palm of success to the design, *Federis arca*. Let us distinguish here constructional merit from decorative; the work of the architect from that of the ecclesiologist (*archéologue*.) If the details of construction in this plan have not always been treated with the same energy and *élan* so remarkable in the preceding design, the artist has nevertheless shown himself to have been constantly guided by a profound judgment and an elevated sentiment of art. In choosing an over archaic style of getting up the drawings themselves, he has of course waived his chance of pleasing the eye; but—we owe it to him to say—the more his design was appreciated, the more the members of the jury, familiarised with the laws of construction, were led to recognise an ability of the highest order.

"Simultaneously with our realisation of the purely constructional excellences of the design, as shown in its admirable proportions, our attention was challenged, in the department of ornamentation, by a most piquant originality and an affluence of ideas which we should look for elsewhere in vain. The author has given proofs, in his details, of the highest order of archæological knowledge, as well as of artistic ability.

"Examine his pulpit, so full of character; his font, so novel in its symbolical treatment; the altar and the ciborium, so grand in their outlines, so full of grace in their decorations; and the pavement, of a design so elaborate and so rich:—everywhere there is evidence of the same fertility of invention; everywhere we see the circulation of the abundant sap of a living poetry. Honour to the unknown artist who, in so extensive a competition, from so well-

contested a struggle, has gained one of those triumphs which shed a ray of glory on a whole career!"

Proceeding to the design, *Dieu en soit gardé*, which was honoured with the first gold medal, the report of the jury notices its resemblance to Rheims, and the large size of its windows. "On dirait une tente légère aux voiles transparentes." The objections to this meritorious design are that its cost would probably exceed the stipulated limit; and the jury desiderate more variety, and more minute studies of the ornamentation.

The second gold medal is adjudged to M. de Curte, of Ghent, with two anonymous *collaborateurs*, for the design *Zelus domus tuæ*. The criticism of the jury is the same as our own with respect to this design. They commend its originality, and especially its octagonal dome; but doubt its constructional solidity. Also they consider its vast portal an exaggeration; and complain of its probable excess of cost, of its too advanced style, and of the omission of some of the specified details.

In the case of the next medallist, M. Statz, of Cologne, our own criticism and that of the jury are again nearly identical; but we differ considerably in the relative place assigned to him. We doubt, however, whether, upon their own showing, this design deserves so high a place as the jury have given it. If they meant especially to reward the "care" and "conscientiousness" of the drawings, they were not wholly without excuse. But we retain our opinion that this laborious *projet*, in spite of its symbolical system of design, is both feeble and common-place; and that its author does not surpass, in architectural merit, the silver medallists.

We now come to the four designs rewarded with silver medals.

In veritate confido, by Messrs. Holden, of Manchester, (for it is evidently by a mistake that the motto, *In Domino confido*, is substituted at p. 28 of the *Compte-Rendu*.) would seem to have received the first silver medal because of its "originality" and "piquancy"—the proofs it gives "d'une riche imagination et d'un vrai sentiment poétique." It may help to reconcile our own remarks on this design with those of the jury, to remember, that what an Englishman would see to be little more (as we said) than the reproduction of an English abbey, with some Rhenish features annexed, would be a type far less familiar to continental connoisseurs, and therefore likely to be ranked by them higher than it deserved. This consideration will show how necessary it is, in an universal competition, to number among the jury assessors who would be practically acquainted with each national variety of the Pointed style.

Spes, by Mr. Brodrick, of Leeds, quite deserves the rank assigned to it by the jury, who have shown the just discrimination for which we gave them credit in their criticism of this design. They commend the seductive grace of the perspectives; but observe that the conditions of the contest were not observed by this gentleman, and that his design, like the preceding one, would have far surpassed the specified total cost of the undertaking.

Comparing our own criticism of the next medallist, *Ad æthera tendens*,

with that of the jury, we are at a loss to understand why they did not assign this design a higher place. They specially commend its 'earnestness,' its complete response to the demands of the programme, the conscientious study of the author, and the agreeable regularity of the plan. The faults indicated are a want of originality, the comparative lateness of the style of the spires, and the lateness and incorrectness of some of the details. Not one of these points of criticism is absent from our own notice; and yet we placed the design high in our first class. We think it is impossible to say why this design should be placed by the jury lower than the two immediately preceding ones; both of which do *not* comply with the programme, and both of which would exceed the stipulated cost. Why, at any rate, did it not rank with the *O clemens O pia*, the great merit of which was its strict observance of the prescribed rules of the competition? We believe that it is in the stumbling-block of "originality" that we shall find the reason of this discrepancy. But had this weighed with the jury in deciding between the two highest prizes of all, the result would have been different; and we are inclined to regret that much importance was given to originality in estimating the merits of the subordinate competitors. We must make allowance, indeed, for a natural wish to conciliate the eclectic party, which is probably strong among French ecclesiologists. It is remarkable, as we shall mention more at length hereafter, that M. Lavergne, writing in the *Univers*, selects on this very ground M. de Curte's design for the highest praise of all; that it is the most original. Now we ourselves should yield to few in appreciating originality, were such originality permitted by the laws of the game. But in this competition—with a programme so narrowly limited—originality was all but excluded; and it is a subject of regret that the jury did not prove as deaf to its seductions here as, to their great credit, they did in adjudicating the top-most prizes of the competition.

Deus adjuvet, by M. Leroy, of Lille, would seem by the jury's own criticism scarcely to deserve its place. This is all they say about it. "This plan is noticeable for a judicious and well-balanced distribution. The nave and choir are not without grandeur and elegance; but the details of the *ameublement* are inadequate, and it is especially in these details that the ability of an artist is shown."

This brings us to the designs 'honourably mentioned,' of which the first two are arranged in order of merit, and the remainder are bracketed equal.

Mr. Goldie, of Sheffield, heads the list with the design, *Nisi Dominus*, followed by M. Bouet, of Caen, who contributed the drawings inscribed *Si parva licet*. Both these competitors were placed by us in the third class; and we have no remark to make on their present place; except that, in the case of the latter, the jury, like ourselves, recognize undoubted power in a set of designs, provokingly fragmentary, and notice it accordingly. The jury observe upon them that it is their non-compliance with the programme which deprives these designs of a medal.

There is nearly a hopeless confusion in the *Compte-Rendu* as to the remaining competitors. First we are told that twenty-two competitors

were eliminated, and that, of the remaining nineteen, three are prizemen, seven medallists, and nine honourably mentioned. But in the list of the designs *écartés* twenty-three mottoes are enumerated instead of twenty-two (the motto *Nisi Dominus* being repeated three times, whereas only two designs under that title were really exhibited;) and only eight, instead of nine, designs appear in the following page among the honourably mentioned. In the concluding summary, however, we find the full number—nine—of the latter. The missing design turns out to be the one by M. Kirschener, of Vienna, which (most perplexingly) having no motto, is described as “Quatre Tréfles” in the concluding summary among the “honourably mentioned,” and which we identify with the “K” (No. 4) of our own class list. It is certainly possible that we were wrong in taking a complicated geometrical combination for the letter K; but perhaps, as the author’s name turns out to be Kirschener, we were, after all, right in deciphering the symbol as his initial letter. Be this as it may, we think this design very much undervalued by the jury. It is true that its nationality was most obvious, and that to any one acquainted with German Pointed it was not very “original.” But, as compared with some of the designs which are placed above it, we have no hesitation in saying that it was far superior; and we cannot help thinking that this, the most remarkable German design in the collection, would have been gracefully rewarded with a medal, even though its style might (as we ourselves said) have disqualified it for the highest prizes.

The twenty-two eliminated designs are merely registered by their mottoes, without any criticism, but with a complimentary remark that each has some special merits, and an exhortation to their authors, on the hypothesis of their being tiroes in the art, to further study and future exertions. We should have been glad to see the reasons which induced the jury to place among these “plans écartés” designs of such considerable merit as *In Domino confido*, *Confido conquiesco*, one of the two inscribed *Domine dilexi*, &c., and the “Projet sans devise,” (numbered 15 in our class-list.) The low place of these and of “K,” on the one hand, and, on the other hand, the (as it seems to us) unduly high place given to the two designs, *O clemens O pia*, and *S. Maria sine labe concepta*, are the most important discrepancies between our own award and that of the jury. For it will be observed that we perfectly agree as to the best and the worst designs—all the three prizemen being in our first class, and all our unclassified competitors being among the *écartés* of the French list; while of the nineteen whose names are laudatorily published, all but four appear in the first nineteen of our enumeration; and counting from the other end,—of the twenty-two eliminated competitors, all but six are at the bottom of our own list.

Upon the whole, then, the substantial identity of our own award with that of the jury is most remarkable, and in all respects satisfactory.

We turn to other criticisms of the designs.—M. Claudius Lavergne, an able Parisian artist, has published two articles in the *Univers*, of the 27th and 28th April, on the Lille competition. This accom-

plished person does not take the too narrow and archæological view of the perfection of French art as coincident with the first half of the thirteenth century, which, unfortunately, as we think, possessed the Lille committee, acting under the inspirations of a prevalent opinion. Indeed, it would be perhaps difficult to assign M. Lavergne's ideal type of Christian art. As a writer in the *Univers*, he of course can but preconize—as he expresses it—an indefinite developement of ecclesiastical art; his point of view, therefore, of the Lille exhibition is, that it confirms the foregone conclusions which, in a previous article of February, 1856, he had established, and that national architecture is beaten on its own grounds. Of course, this is a simple paradox. Rightly or wrongly, the committee did decide on a certain epoch: all the artists who competed, if worthy of the name, must have accepted this condition. If any artist chose to violate it, he could be only one who was actually ignorant of the successive developements of style. The conflict, therefore, and the resulting victory which M. Lavergne imagines, is due rather to his imagination than to the facts which must have presented themselves to him at Lille. With his views of art, M. Lavergne prefers Mr. Street's design to its more successful competitor, probably on the principle that it is less distinctly archæologic. But, unless we are mistaken, M. Lavergne looks at the whole subject rather with a painter's eye than an architect's. He praises Mr. Brodrick (*Spes*), and very justly, for his taste; and says that this taste as displayed in his beautiful *aquarelle* is a sufficient proof of the talent—of course, in construction—for those details which he did not think proper to design.

M. Lavergne is so penetrated with the evils of copyism, that, in his exuberant charity, he has a good word to say for *Toute faveur*, &c., the design which we took the liberty of placing the very lowest of the forty-one, with the observation that it was the work of a "madman," and only characterised by blasphemy, folly, and indecency. This reminds us of the Scotch preacher, who, having prayed for everybody, had a kind word to say for "the *puir de'il*." In spite of the "*bizareries* and extravagancies" of the plan, M. Lavergne finds in it "*des intentions et une conviction respectables*." Indescribable to be sure—he goes on to say—is the plan, with its speckled design, strange in colour and form, with its choice of incomprehensible subjects, its colossal angels sword in hand, and its Sistine Madonna perched on the gable: but the author, though not an architect, is an enthusiast: he may break down, but he is no servile copyist: he has got hold of the Christian sentiment and the most sincere faith. We make no doubt of M. Lavergne's charity: in this case it has covered and extenuated a multitude of sins: though it is a charity which begins at home; for it is with an evident reluctance and effort that the writer in the *Univers* admits the excellencies of the English artists. His heart is with M. Leblan and his colleagues,—with M. Lassus and M. de Curte. They are, he knows, the best Catholics; they must be the best artists. And of these three designs, M. de Curte's is evidently the favourite with the Parisian critic, chiefly on the ground that, especially in its central octagon, it shows more developement, and approximates to the dome, which, "as a combination of the thirteenth century style with that of

the Byzantine and *Renaissance* periods," "has realised a thought, and has reconciled innovation and tradition in a beautiful and effective work of art." M. Lavergne's criticism is, on the whole, in the high sentimental style; and speaks more effectively for the controversial than artistic qualifications of the Ultramontane organ.

Of an extremely different character is an article on "the Lille Competition and its Critics, from our Paris correspondent," in a periodical of larger powers of vituperation than of influence or interest, "The Land and Building News." We lately learned, from the reports of the Insolvent Debtors' Courts, that all newspapers of limited circulation and less character keep a foreign correspondent; but that, somehow or other, he generally lives at Brompton or Islington. We suspect that "Our Paris Correspondent" has, on some occasion or other, been uncivilly handled by the *Ecclesiologist*. He takes his revenge; and he takes something else at the same time. He takes the name and substance of truth in vain. He says e.g., that we dismissed the design of Herr Müller, of Cologne (I. H. S.), with contempt, because it was fly-blown; and that we and the judges are at issue on this plan. This observation of ours was on I. S. T. (our 31), and our criticism of Herr Müller's design (our 22) was much the same as that of the judges. Neither did we pass a condemnatory judgment on Herr Kirschener's plan, which has gained honourable mention. Herr Kirschener's is our letter "K," (No. 4,) and not 15, as the "Land and Building News" thinks proper to say. This journal salutes us as "a lying prophet." Were we in the habit of bandying epithets, we should, perhaps, as regards our contemporary, retain the adjective without its substantive. But we are wasting our time and that of our readers.

From all that transpires in various quarters, we find that our surmises about the prospects of the cathedral are very near the mark. Something—perhaps much—will depend on the zeal of the faithful; but everything will depend on temporal aid. We do the French Emperor no injustice when we observe, that the policy of the scheme, rather than its sentiment, must mainly influence him; and so the prospect is, to say the least, complicated, by English artists having attained the first prizes. M. Lassus has many and powerful friends. It may be *de rigueur* that the work, if proceeded with, shall be entrusted to a *compatriote*, and one professing the national faith. Many—and those not the least influential—difficulties were first embodied when the prizes were awarded. We cannot trust ourselves to look with other than the most hopeful eyes on the ultimate success of this noble scheme; but we are bound not to conceal our conviction that, like all great works, it will have its trials. The first of these we learn is, that the commission has resolved upon abandoning the idea of a public exhibition in Paris and London. However great the disappointment of this may be, we cannot but praise the motive—the risk of external influence being brought to bear with a people apt to be led away by the sentiment of national glory. Under the circumstances, we trust that the managers of our annual Architectural Exhibition will exert themselves to bring together as many of the designs foreign as well as English, as their authors choose to contribute.

THE THEORY OF THE PRAYER BOOK.¹

No. II.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—Having in my last letter endeavoured to trace to what extent our Prayer Book is indebted to its original source, the Breviary of Cardinal Quignon, I may now proceed to that which more practically concerns us, the direction that the alterations which will evidently before long be made in it ought to take.

In the first place, it is worth while noticing how many additions have been made to the original length of the service. Intended to commence with the LORD's Prayer and to terminate with the third Collect, it has, at different times, received the additions of the Introductory Sentences, the Exhortation, Confession and Absolution, the five Prayers for the Sovereign, &c., the general supplication and thanksgiving: that is, it has become nearly half as long again as it was at first intended to be. Nor is this all. The additions are, for the most part, the most uninteresting and the most monotonous portion of the service. Men of all sentiments of religion have agreed in condemning the State prayers. The General Supplication is one of the latest insertions in the Prayer Book, and bears traces of the hurry with which it was admitted: and I would appeal to any Parish Priest, as to the degree of attention with which the Exhortation is listened to by nine-tenths of his congregation. With respect to the introductory portion, there is still graver objection. However Mr. Freeman, with an ingenuity worthy of a better cause, may endeavour to show that a penitential commencement of the service is not contrary to the use of the Church, it is most certain that the few exceptions in which it exists, are such exceptions as prove the rule. We all know that, in point of fact, common sense has very frequently reversed the rubrics by beginning with a hymn instead of with, *When the wicked man*. Even the American Church saw the incongruity of such an arrangement; and by the addition of other introductory sentences has, to a certain extent, improved upon it. As I had occasion to remark in my last letter, till within the last twenty years the present Prayer Book, with its later aggregations, has never been the Prayer Book of daily service. Now that it has, in some measure, become so, the additions which, said only on one day of the week, might be simply useless, become wearisome and tedious to the last degree: are a burden both to the attention of the congregation and to the lungs of the Priest: are a hindrance to attendance at the daily service, and increase the obstacles which will always attend its first setting up.

Then the natural conclusion would be that we ought to revert to the first Prayer Book of Edward VI. But there are two objections to this, which deserve some consideration.

¹ [It will be better for the full and fair discussion of the important questions mooted in these letters, that we should disclaim editorial responsibility for the opinions of our valued correspondent.—ED.]

The first is, that most earnest-minded persons would think it a grievance to be deprived of the Confession. And this is more especially the case with regard to the poor. This argument, indeed, may be said to cut two ways. Such persons not only value the Confession, but attribute to the so-called Absolution, a virtue which it never could have, and never was intended to have. They regard it, in some sort, as Sacramental; and they are confirmed in their error by the unhappy blunder (in practice) which forbids any one, except a Priest, to pronounce it. Nothing, as every liturgical scholar knows, is more certain, than that not only any deacon, but any layman might with equal validity utter it. Nothing is more certain, than that the shorter Absolution on which it is founded, the *Misereatur* of the breviaries, is not only pronounced by the priest to the people, but by *the people* to the priest. And the much misunderstood rubric, *to be pronounced by the Priest alone, standing*, of course only means that the Priest or minister, be he who he may, is, alone of all the congregation, to be on his feet. A mere common sense arrangement has been thus distorted into a sacramental mystery. Nor can we say that the mistake is harmless. Such a confession and such a so-called absolution have no doubt kept back many from a truer confession, and a more real absolution.

The other reason which might plead for the retention of the first part of the service, is of a different character. As the Prayer Book stands now, the highest feasts and the greatest fasts go on invariably (Easter alone excepted) to the end of the *Venite* without the slightest intimation whether the season is one of triumph or of penitence. Nay, it may so happen that, till the Collect is reached, there is the same monotony. Theoretically indeed, the alternation of the *Te Deum* and *Benedicite*, might afford some relief: but practically, how often is this observed? To take a real example; in nine-tenths of the churches in which daily service is said, what difference in this present year was made between the service for the Tuesday in Holy Week, and the Wednesday in Easter week, except for the Collects, and for the physical fact that one fell on the 18th, and the other on the 26th of March? But now, while we keep some kind of introductory sentences, we have the remedy for this in our hands. Why not make them, as it were, antiphons to the whole service? I know very well that, by such a rough method of, as it were, pitching the key-note, we never can attain to the delicate beauty of Antiphons to each Psalm, or to each day's Psalms; but we must use such tools as we have. It is much better to employ those which we could so easily grasp, than to waste our time in wishing for that which is at present beyond our reach. And another advantage would be this: from the penitential character of all the introductory sentences, as they stand at present, there is no difficulty in at once proceeding to the general confession; but with such triumphant sentences as Easter-tide or Christmas-tide would demand, the thing would be impossible; and we should thus have made one step towards the setting the commencement of our service on a more primitive basis. The American Church has given us no bad example of a commencement for ordinary week-days. "The LORD is in His holy temple: let all the earth keep silence before Him." Let us take our own *Sarum*

Portifor, and see what texts we might select for some of the principal seasons of the Christian year. For example :

For Advent-tide.

The people that walked in darkness have seen a great light : they that dwell in the land of the shadow of death, upon them hath the light shined.

Lift up your heads, for your redemption draweth nigh.

Thou shalt no more be termed forsaken, neither shall thy land any more be termed desolate : for the LORD delighteth in thee, and thy land shall be married.

After that the kindness and love of GOD our SAVIOUR toward man appeared, not by works of righteousness which we have done, but according to His merey He saved us.

For Epiphany-tide.

Arise, shine, for thy light is come, and the glory of the LORD is risen upon thee.

The Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

When they had opened their treasures, they presented unto Him gifts, gold, frankincense, and myrrh.

In Lent.

We exhort you that ye receive not the grace of GOD in vain : for He saith, I have heard thee in a day accepted, and in the day of salvation have I succoured thee.

As I live, saith the LORD, I have no pleasure in the death of a sinner, but rather that he should be converted, and live.

Rend your heart, &c.

When the wicked man, &c.

In Passion-tide.

For this cause, He is the Mediator of the New Testament, that by means of death, for the redemption of the transgressions which were under the First Testament, they which are called might receive the promise of eternal inheritance.

I gave My back to the smiters, and My cheeks to them that plucked off the hair ; I hid not My face from shame and spitting. For the LORD GOD will help Me, therefore shall I not be confounded ; therefore have I set My face like a flint, and I know that I shall not be ashamed.

Easter-tide.

Because thou hast seen Me, thou hast believed, Alleluia : blessed are they that have not seen, and yet have believed. Alleluia.

The LORD is risen indeed, Alleluia : and hath appeared to Simon, Alleluia.

CHRIST, being raised from the dead, dieth no more, Alleluia : death hath no more dominion over Him, Alleluia.

These may serve as specimens of introductory sentences, if introductory sentences there are to be. But, weighing the advantages and disadvantages of always beginning in the present manner, and always beginning with the LORD's Prayer only, perhaps some such suggestion as the following might not be out of place. (I assume—and never was there a more reasonable assumption—that everybody, if they could, would get rid of the Exhortation ; the chief use of which appears to be to afford people who have been lingering in the churchyard a decent interval for

getting into church before the service actually begins.) But, let us see whether it might not be well to leave it optional with the Priest, in the ordinary week-day service, to commence with the Lord's Prayer only; while in Lent and Advent the Confession and Absolution—the latter being clearly understood to be simply a prayer for pardon—might not be at all misplaced. On the Sunday, every one who has the least feeling of what the service of the Church ought to be would desire to get rid of the penitential commencement. But whether, in the present state of things,—whether, when nine-tenths of the worshippers never come to church except on the Sunday,—whether, when they who thus do come are the very persons who most need a confession,—we might not be content to bear with the present beginning, modified by the alteration of the introductory sentences, is a question which, as the old canonists say, “I leave to the more learned.”

It would scarcely be worth while to speak of the Venite, were it not that some reformers of the Prayer-Book have desired to prefix it to evening as well as to morning prayer. Nay, and I remember a specimen of an altered service, which, providing forms of prayer for morning, afternoon, and evening, commenced them all in the same manner, as far as to the end of the Venite!

There would probably be very little difficulty in providing proper Psalms for a greater number of festivals and fasts than those for which they are now appointed. At the same time we must allow that there was some little excuse for those who cut down proper Psalms to the narrowest possible limits. In our Sarum Breviary, the proper Psalms for the ordinary festivals of Martyrs, Confessors, and Virgins, in two cases out of three, thrust those of the ordinary week-day from their place; and though the statement in the preface to our Prayer-Book may be somewhat exaggerated, yet there was a good deal of truth in it: “Furthermore, notwithstanding that the ancient Fathers have divided the Psalms into seven portions, whereof every one was called a Nocturn: now of late time a few of them have been daily said, and the rest utterly omitted.” Yet, surely, no one can doubt that several of our chief festivals or fasts ought to be thus distinguished. What if we were again to revert to our Breviary, and to appoint for the

<i>Epiphany</i> . . .	Morning Prayer.	Psalms 46, 72, 96.
	Evening Prayer.	Psalms 29, 47, 66.
<i>Maundy Thursday</i>	Morning Prayer.	Psalms 69, 70, 71.
	Evening Prayer.	Psalms 73, 74.
<i>Easter Eve</i> . . .	Morning Prayer.	Psalms 4, 15, 16.
	Evening Prayer.	Psalms 24, 27, 30.
<i>Trinity Sunday</i> .	Morning Prayer.	Psalms 8, 19, 24.
	Evening Prayer.	Psalms 47, 48, 72.

And the list might be extended very much further.

Perhaps the only alteration that one might wish for in the ordinary week-day course would be to remove the 141st Psalm from the morning to the evening of the 29th day of the month, not only because in its very nature it is an evening Psalm,—“Let my prayer be set forth in Thy sight, as the incense: and let the lifting up of my hands be an evening

sacrifice,"—but because the Psalms of that evening are so unusually and unprecedentedly short.

With the Psalms we may as well take the Canticles. Nothing would be easier than a rubric, appointing at what seasons the *Te Deum* was to be said, and not to be said. It is scarcely to be imagined how people seem determined to mistake the relative position of that and the *Benedicite*. I remember once finding that a very zealous Priest was about to celebrate Easter-day in the most emphatic manner that occurred to him, by training his choir to chant the *Benedicite*—which they had never attempted before—on that particular occasion; the worthy man having, with equal zeal and devotion, said *Te Deum* all through Holy Week, and especially on Good Friday. In like manner some means ought to be taken of making it clearly understood that *Benedictus* ought to be the general and almost universal use. In point of fact, nineteen times out of twenty we hear the *Jubilate*: and it is worth noticing, that in the services for the 5th of November, the Restoration and the Accession, and generally in all modern State services, the employment of the 100th Psalm is enjoined. It would be well to alter the rubric which forbids the employment of *Benedictus* on S. John Baptist's day, simply because it occurs in the Gospel; and also on February 18th, June 17th, and October 15th, because it is then read in the Second Lesson. If it be so very offensive to hear the song of Zacharias twice on the same day, an easier remedy might surely be to terminate the Lesson or the Gospel at the verse preceding it. But, in point of fact, in most of our cathedrals, it is given with peculiar emphasis, in spite of the rubric, on the festival of the saint; and so appropriate was it felt to be for that day, that then, in the Liturgy of the early Spanish Church, it took place of the *Gloria in Excelsis*.

And now to proceed to that part of the service, which, by the confession of every one, needs the greatest alteration, namely, the Lessons. The main recommendation of these, as set forth in the preface to the Prayer-Book, consists in the fact that the greater part of the Old Testament is read through once a year, and the whole of the New Testament is read through thrice. But the inconveniences of the present method of arrangement may be best classed under four heads.

1. It is the boast of the English Church, that her services are such as may be "understood of the people." Now to say nothing of other detached portions of Holy Scripture, it may be safely affirmed that, of all the Lessons taken from the Prophets—that is to say, from July 17th till September 27th—not one in five can be in the remotest degree comprehended by the poor man; so that if they were read in Greek or Hebrew, his intellect would be equally edified. If you choose to say that there is a certain benefit—a certain *opus operatum*—in hearing so many verses of Holy Scripture, whether you understand it or not: in like manner, who can doubt, that to the same faith the same verses read in any language whatever would be equally profitable? I am not at all concerned to deny that. But this I say, you cannot do *both* these things. You cannot revile and ridicule the reading of the Scriptures in an unknown tongue, *and* read large portions of the same Scriptures which are as incomprehensible to nine-tenths of your con-

gregation, as if they were in an unknown tongue. We have seen already whence the Reformers obtained their idea of reading the Bible through—from Quignon's Breviary. But Quignon's Breviary was for the clergy, and the clergy only; and if it had not been, the abstruser parts of the Prophecies, and the like, are there omitted. And after all—this theory of reading through the Old Testament—to what does it amount? We omit the two Books of the Chronicles, entirely and forever; and yet who can say that they would not be at least as edifying as many of the chapters in Jeremiah, and Ezekiel, and in the minor Prophets, which have confessedly baffled the interpretation of the greatest scholars and the holiest men? Again: why in the New Testament is the Revelation almost entirely omitted? If we profess to be Scriptural Christians, we ought surely to remember that it is the only Book of the whole Bible to the readers of which a distinct blessing is promised. And if it be replied that its prophecies are so obscure, and so unfulfilled, as to be unedifying, why, it may be said, those more so than many of the predictions of the Prophets in the Old Testament? And above all, why do not the Epistles to the Seven Churches, and the description of Heaven in the fourth, fifth, twenty-first and last chapters, form a part of our daily Lessons? The answer is easy; and there is but one. It is mere superstition to think otherwise. The year has but 365 days. But there are 260 chapters in the New Testament. Therefore, if we read two every day, we must have 390 days in the year to accomplish the whole three times. I can well imagine a man's saying, It is right that the whole Word of God should be read through in the course of the year. Not one jot or one tittle shall be omitted. Whatever is written there is written for edification; and, therefore, it is only right that our congregations should be edified therewith. But if you once tell me that some chapters are less to edification, and therefore had better be left out, you entirely desert your vantage ground. If the Reformers might think that some portion of Exodus, almost all of Leviticus, half of Numbers, half of Joshua, both books of Chronicles, great part of Ezra and Nehemiah, and most of Ezekiel, besides almost the whole of the Revelation, should be omitted, why may we not advance a step further, and suggest that other chapters besides these might also profitably be left out?

2. Let us remember that, in our present way of reading Holy Scripture, we confuse together the most various events, the most separate narrations, histories, parables, sermons, in one undefined mass. Bentley, whom no one will accuse of being too much disposed to favour Catholic revival in the English Church, could yet speak—and most justly—of “the Protestant Pope, Stephens.” Because it pleased him to appoint certain arbitrary divisions, which often utterly ruin the sense, divide the sequence of ideas, break the thread of a narrative; therefore we are to divide to our congregations the words of the Bible as he divided them in his journeys on horseback. It is not merely that these divisions are sometimes simply absurd. For example. How many Priests must have felt the untowardness of thus concluding a lesson on April 24th, August 23rd, and S. Thomas's

Day?—"And when there was made a great silence, he spake unto them in the Hebrew tongue, saying: *Here endeth the second lesson.*" But there are graver evils even than these. It is more than absurd to separate the sense, whenever the seventh chapter of S. John is read in this manner. We end one lesson: "Every man went unto his own house."¹ We begin the next: "Jesus went unto the Mount of Olives." The Evangelist would tell us that, whereas others had homes to which to retire, our Lord had none. But, if we hear the one verse on the morning of the 20th of March, and the other on the morning of the 21st, I wonder how many among our congregations will have kept the connection between the two in their minds during the interval?

3. And then there is the danger lest, by this system of promiscuous reading and unintelligible division, we should incur worse evils than those above specified. In such Epistles as those to the Romans and to the Galatians, which form a mere series of links from a certain postulate to a certain conclusion, what if we begin anywhere, and leave off anywhere? What, if to the majority of our congregations we show only every seventh link in the chain? How do we not incur the risk of teaching them every kind of heresy? How can we not but be reminded of Erskine's reference to the book which contained the awful doctrine, "There is no God?" I do not make such references to turn the subject into ridicule; but really some of the divisions between our chapters leave the sense quite as distorted, quite as contrary to that which was intended by Him Who inspired all Scripture, as those quotations which the learned and witty advocate of a bad cause produced. And now let us also consider:—

4. The immense amount of different events and facts which are heaped together in one lesson. We may well be reminded of that which the eloquent Portuguese preacher, Vieyra, says on a similar topic: *A sower went forth to sow his seed, not seeds.* If, adds he, I sow a piece of land first with wheat, then with maize, then with barley, then with rye, what sort of crop shall I have at last? And so, in like manner, let us take one or two examples of the way in which, according to our present system of lessons, we sow the minds of our poor at one stretch, and in one time. On June 17 we read for its second lesson the following series:—The preface of S. Luke to his whole Gospel: the appearance of the Angel to Zacharias in the Temple: the history of the Annunciation: that of the Visitation: the Magnificat: the Nativity of S. John the Baptist: and the Benedictus. Enough, one would think, for five or six separate days: and, let it be remarked, as much as we *should* have in five or six separate days if only they were festivals; but June 17 being as it is a common day, we throw all into one. And to take an exactly opposite example, and that from

¹ Take an example which occurred on the very morning (May 22) on which I am correcting this proof. The second lesson begins, "*For the kingdom of heaven is like,*" &c., and the parable ends, "*So the last shall be first,*" &c. I wonder how many of my congregation—or of any Priest's congregation—remembered the last verse of yesterday's second lesson, "*But many that are last,*" &c., and traced the sequence between the two chapters.

the most solemn season of the year. How could anything but long use have accustomed us on Palm Sunday to read our LORD's Passion down to S. Peter's denial; then—most probably to begin,—O be joyful in the LORD, all ye lands,—then to turn to the Litany—then to hear the sermon—and next, after having listened to the Commandments, to take up the same Passion at the place where we left off, and so to pursue it to the end?

One thing more may be observed with respect to the lessons from the Old Testament. There are certain chapters in Leviticus and Deuteronomy which, denouncing horrible and abominable crimes, cannot be read without pain by any priest, or listened to without pain by any congregation. If they are to be read at all, when would such a lecture be most necessary? Most certainly on the Sunday; when people come for fashion's sake, come for respectability's sake, come because they have been brought up to the custom, and do not feel comfortable to omit it. But they may come for ever on a Sunday without hearing these chapters. These are reserved for those who are in earnest, those whose religion is not merely weekly, those who come to a daily service, those who, least of all persons in the world, need them. On what principle this was arranged by the Reformers I am not obliged to explain; on what principle men desire to continue it now I know not; I am sure it is not that of common sense.

And yet one thing more which, though a trifle in itself, yet speaks perhaps more than anything else, of the hurry with which the Table of Lessons was drawn up. The 20th and the 24th chapters of Ezekiel are considered so especially important and edifying, that they form the first lessons for morning and evening service on the eighteenth Sunday after Trinity. They are also considered so little edifying, that they are omitted in the ordinary course of week-day lessons, when they otherwise ought to have occurred. I leave this mystery to be explained by those very ingenious authors who have shown the mystical connection and coherence of the Sunday and week-day lessons of the Prayer Book.

In like manner, notice that the most affecting of all the chapters in Ezekiel, the 37th, which contains the parable of the Dry Bones, is omitted. It was pointed out to me by one of our most ingenious ritualists, that the 11th chapter of Genesis (in the ordinary course), the history of Babel, and the 22nd of Joshua, are left out; and that these chapters are of a peculiar class, and all bear on the divisions of Christendom.

It will now be worth while to examine, a little more closely, the arrangement of the Lessons for some particular season both in some reformed and unreformed Breviaries. Advent shall be the season: while of the former Office Books we will take the Sarum and Aberdeen: of the latter, the three principal French reforms, of Paris, Rouen, Amiens,—with some of the less known revisions; also Quignon, and the Roman. As our own Prayer Book gives the Lessons for the day of the month, and not for the *feriæ* of Advent, we must begin from the First Sunday in a particular year, and we will select the present.

	Sarum.	Aberdeen.	English Prayer Book.	Quignon.	Paris. (1735.)	Rouen. (1728.)	Amiens. (1746.)	Chartres. (1770.)	Rochelle. (1825.)	Orleans. (1782.)	Rome.
FIRST SUNDAY IN ADVENT											
1 LESSON . . .	Isa. i. 1, 2	i. 1-4	Isa. i.	i. 1-15	i. 1-8	i. 1-9	i. 1-5	i. 1-9	i. 1-8	i. 1-9	i. 1-3
2 " "	3, 4	5-9	ii.		9-20	10-15	10-15	11-19	9-20	11-15	4-6
3 " "	5, 6	10-15			21-31	16-26	16-26	21-27	21-27	16-20	7-9
MONDAY											
1 " "			xiv.	i. 16-ii. 4	ii. 1-6	ii. 1-4	ii. 1-5	ii. 1-5	ii. 2-6	ii. 1-6	16-18
2 " "			xv.		iii. 1-4	10-22	iii. 10-15	iii. 1-4	iii. 1-4	7-12	19-23
3 " "					iv. 1-5	iii. 1-8	iv. 2-5	iv. 2-5	iv. 2-5	17-22	24-28
TUESDAY											
1 " "	7, 8		xvi.	ii. 5-end	v. 1-4	iv. 2-6	v. 1-4	v. 1-4	v. 1-4	iii. 1-9	ii. 1-3
2 " "	9, 10,		xvii.		5-8	vi. 1-7	5-7	5-9	5-9	10-15	4-6
3 " "	11, 12				10-16	8-13	11-16	11-16	11-16	16-26	7-9
WEDNESDAY											
1 " "	13, 14		xviii.	iii. 1-15	v. 18-23	vii. 1-9	vi 1-7			iv.	iii. 1-4
2 " "	15, 16		xix.		24-26	10-17	8-end			v. 1-7	5-7
3 " "	17, 18				viii. 13-17	18-25	vii. 3-16			8-14	8-11
THURSDAY											
1 " "			xx., xxi.	iii. 16-iv. x. 20-25	x. 20-25	viii. 11-17	viii. 9-17			15-23	iv. 1-3
2 " "			xxii.	[end xi. 10-12	xi. 4-11	x. 15-17	x. 15-17			vi. 1-5	v. 1-4
3 " "				xiv. 1-7	xiv. 1-7	xiv. 1-6	20-23			6-10	5-7
FRIDAY											
1 " "	19-21	16-20	xxiii.	v. 1-17	xvi. 1-5	xvi. 1-5	xi. 1-5			vii. 1-6	vi. 1-3
2 " "	22-24	21-24	xxiv.		xvii. 4-8	6-9	6-9			7-16	4-7
3 " "	25, 26	25-31			xxix. 19-22	10-14	10-12			17-22	8-10
SATURDAY											
1 " "			xxv.	v. 18-end	xxviii. 5-9	xvii. 1-6	xiv. 1-7			viii. 1-15	vii. 1-3
2 " "			xxvi.		14-18	7-end	12-17			From the Office of S. Mary.	4-6
3 " "					xxix. 15- [20	xviii.	29-32				10-15

As in Paris.

As in Paris.

On the above table some remarks may not be out of place.

1. Notice the extremely small portion of Scripture allotted in the Sarum and Aberdeen Breviaries. The former provides ferial lections for three days in the week; the latter for *only one*. In the present year the other days would have been thus occupied :

	Sarum.	Aberdeen.
Monday, Dec. 1.	S. Andrew (transferred.)	S. Andrew (transferred.)
Tuesday, „ 2.	..	S. Ethernan.
Wednesday „ 3.	..	S. Giles (transferred.) ¹
Thursday „ 4.	S. Osmund.	S. Barbara.
Saturday „ 6.	S. Nicolas.	S. Nicolas.

The general feeling of Catholic Europe has long since shown that such a state of things needed reformation.

2. The three leading French Breviaries fairly grapple with the difficulty of selection from a prophecy of which there is not time to read the whole. And, on the whole, this is done successfully. One may, indeed, wonder at some omissions: as, for instance, why the Rouen omits the Parable of the Vineyard, and the Paris the 24th chapter. But, generally speaking, the selection is good; and an endeavour has been made to close the lesson, where it was possible, with a verse bearing reference to the season. Thus, it may be observed that all, except the Orleans, in reading the 8th chapter, end a lesson with the 17th verse, “And I will wait upon the Lord, and I will look for Him.”

3. That the Roman Breviary can scarcely be said to attempt a selection; lingering, as it does, so long among the earlier chapters, that the later ones are hurried through, or omitted. The same thing may be said of the Orleans.

4. But one and all endeavour to omit those passages which can scarcely be read devotionally, to edification, by any one; much more by such congregations as those which attend our daily services.

Let any one, while reading such chapters as the 15th, 16th, 17th, 18th, 19th, 20th, and 21st, to an ordinary congregation, ask himself what possible advantage, except on the principle of an *opus operatum*, can be the result: and I think he will find it a question which admits but of one answer.

I will now, just by way of a specimen, make such a table of lessons as, if we followed the example of other reforms, we might possibly wish for: and I think that it will be allowed to have these advantages.

1. Brevity: which in the Daily Service is a matter of the last importance.

2. The omission of that which cannot, under any ordinary circumstances whatever, be “understood of the people:” and which therefore fosters a habit of inattention.

3. The retention of all which can reasonably be expected to be understood.

4. Unity of subject in each lesson.

¹ I am not quite sure about this translation, the Aberdeen rubrics being so very obscure; but the result would be the same.

I begin as the Prayer Book now begins, on—

	<i>Matins.</i>	<i>Evensong.</i>
Nov. 23.		i. 1—17. ¹
24.	i. 18—27. ²	ii. 1—12. ³
25.	ii. 12,—iii. 11 ⁴	iv.
26.	v. 1—7. ⁵	v. 8—30.
27.	vi.	vii. ⁶ 1—16.
28.	viii. 1—17.	viii. ⁷ 18; ix. 7.
29.	ix. 8—end.	x. 1—23.
30.	<i>S. Andrew.</i>	
Dec. 1.	xi. 1—10.	xii.
2.	xiii.	xiv. 1—27.
3.	xxii. 12—end.	xxiv.
4.	xxv.	xxvi.
5.	xxviii. 1—13.	xxviii. 14—22.
6.	xxix. 9—end.	xxx. 1—26.
7.	xxx. 27—30.	xxxi.
8.	xxxii.	xxxiii.
9.	xxxiv.	xxxv.

I may observe, that the practice of appointing the lessons for the days of December, instead of the *Ferix* of Advent, is not unknown to some of the modern French Breviaries. It is adopted, for instance, in that of Meaux (1835.)

But would a re-arrangement of the lessons be all that we could do for the bringing Holy Scripture more intelligibly and more prominently before our poor? I think not. What if we were to fall back on the responses which follow all the lessons in the Breviary, and thus develope in a fuller sense, the doctrine which we are at that especial time endeavouring to teach? We must confess that in these responses the mediæval Church went further from earlier use than in other parts of her ritual. For example: no one, I suppose, would wish for this kind of thing:—

R. Thomas manum mittit ad fortia;
 Spernit damna, spernit opprobria;
 * Nulla Thomam frangit injuria.
 V. Clamat cunctis Thomæ constantia,
 Omne solum est forti patria.
 * Nulla.

But responses of this sort were generally rejected in the 17th century: and the French Church distinguished itself in the van of that movement. Taking as a pattern that wonderful service composed by S. Thomas for Corpus Christi, the Gallican Breviaries endeavoured in

¹ Notice the appropriate termination of the first Advent Lesson: *Cease to do evil, learn to do well, &c.*

² Ending, *Zion shall be redeemed, &c.*

³ Ending, *The Lord alone shall be exalted in that day.*

⁴ Thereby giving the sequence of thought between the two chapters, which we now lose.

⁵ The Parable of the Vineyard, by itself.

⁶ The prophecy of *Immanuel*, by itself.

⁷ Showing the sequence of the chapter.

their responses to illustrate the Old by the New Testament, confining themselves entirely to the very words of Scripture, and bringing out its force and meaning with a vividness and a beauty which is perfectly wonderful. I cannot say, with the Abbé Laborde, in his *Lettres Parisiennes*, that *per se*, and universally, the Gallican are better than the Roman responses. But for our purpose they are, as being in the very words of Scripture, and making it its own interpreter.

Of all the Gallican Breviaries, the most excellent in this respect are the Parisian, and De la Vergne de Trissan's Rouen Breviary. I will give some examples. The first shall be from the 2nd, 3rd, and 4th lessons for the First Sunday in Advent. (The first Lesson, as every one knows, has an exeptional response.)

Paris. (1.) R. The LORD shall suddenly come to His Temple; * and He shall purify the sons of Levi, and they shall offer a sacrifice in righteousness: then shall their offerings be acceptable unto the LORD. V. The Law maketh men Priests which have infirmity: but the word of the oath, which is since the Law, maketh the SON, Who is conserated for evermore. * And He shall purify, &c.

(2.) R. Why dost thou cry out aloud, O daughter of Sion? Is there no king in thee? Is thy counsellor perished? * Thou shalt be delivered † The LORD shall redeem thee from the hand of thine enemies. V. The Son of Man is come to seek and to save that which is lost. * Thou shalt be delivered. Glory be, &c. The LORD shall redeem, &c.

(3.) R. Behold My servant! saith the LORD. He shall not strive nor cry, nor cause His Voice to be heard in the streets * till He have set judgment in the earth, and the isles shall wait for His Law. V. He now commandeth men every where that they repent * till He have set, &c.

Rouen. (4.) R. I will make the children of Israel one nation in the land upon the mountains of Israel * and they shall be no more two nations. V. And other sheep I have, which are not of this fold; them also I must bring, and they shall hear My voice * and they shall be no more two nations.

(5.) R. There shall come forth a Rod of the stem of Jesse, and a Branch shall grow out of his root * and the SPIRIT of the LORD shall rest upon Him. V. I will put My SPIRIT upon Him, and He shall bring forth judgment to the nations. * And the SPIRIT, &c. Glory be, &c. * And the SPIRIT, &c.

(6.) As (2.)

Amiens. (7.) R. Out of Sion shall come forth a Deliverer, and He shall turn away ungodliness from Jacob * and this shall be My covenant, when I shall have taken away their sins. V. And the Redeemer shall come to Sion, and unto them that turn from transgression in Jacob, saith the LORD. * And this shall, &c.

(8.) As (5.)

(9.) R. His throne shall be established in merey * and He shall sit upon it in truth in the tabernacle of David, judging and seeking righteousness. V. He shall reign over the House of Jacob for ever, and of His kingdom there shall be no end. * And He shall sit.

Take now an example,—and I think it an admirable one,—from the Septuagesima Responses, and notice how the distinctively Christian element is brought out in the works of creation.

R. By the Word of the LORD were the Heavens made, and all the host of them by the Spirit of His Mouth.

* Let all the earth fear the LORD.

V. All things were made by Him; and without Him was not anything made that was made.

* Let all the earth fear the LORD.

R. The LORD GOD formed man out of the dust of the earth * and breathed into his nostrils the breath of life, and man became a living soul.

V. Put on the new man, which after GOD is renewed in the image of Him That created him.

* And breathed.

R. O praise GOD in His Holiness: praise Him in the firmament of His Power, * for He spake, and it was done: He commanded, and they were created.

V. Blessed be the GOD and FATHER of our LORD JESUS CHRIST * For He spake.

R. Be ye sure that the LORD He is GOD * it is He That hath made us, and not we ourselves.

V. We are His Workmanship, created in CHRIST JESUS unto good works. * It is He.

R. They two shall be one flesh * This is a great mystery, but I speak concerning CHRIST and the Church.

V. This is now bone of my bone, and flesh of my flesh. * This is a great.

Now, if it were thought too great a change to do more,—might not such Responses and Versicles be appended to the lessons for the greater Sundays and Festivals in the course of the year? Suppose that we thus distinguished the Sundays in Lent, Advent, Easter Tide: and those which are called Red letter Saints Days: perhaps an additional dozen pages would be needed in the Prayer-Book,—and what a flood of ‘Scriptural’ light would be let upon our poor! It would simply need one sentence of addition to the rubric.

... *he that readeth so standing and turning himself, as he may be best heard of all such as are present. And after that [shall be said the Versicles, if there be any appointed, for the day. And then] shall be said or sung, in English, the hymn called Te Deum Laudamus.*

I will now give a few examples: simplifying the technicalities of V. R. and *, into the *Priest* and *Answer* of the present English Prayer-Book.

CHRISTMAS DAY. MORNING.

First Lesson. Isaiah ix. 1—8.

Priest. Behold, this is our GOD; we have waited for Him, and He will save us.

Answer. This is the LORD; we will be glad and rejoice in His salvation.

Priest. We have heard and know that this is indeed the CHRIST, the SAVIOUR of the world.

Answer. This is the LORD; we will be glad and rejoice in His salvation.

Second Lesson. S. Luke ii. 1—15.

Priest. Behold, I bring you good tidings of great joy, which shall be to all people.

Answer. For unto you is born this day in the City of David a SAVIOUR, Which is CHRIST the LORD.

Priest. Comfort ye, comfort ye My people, saith your GOD.

Answer. For unto you is born this day in the City of David a SAVIOUR, Which is CHRIST the LORD.

EVENING.

First Lesson. Isaiah vii. 10—17.

Priest. So GOD loved the world, that He gave His Only-Begotten SON.

Answer. That whosoever believeth in Him should not perish, but have everlasting life.

Priest. Thou wentest forth for the salvation of Thy people, even for salvation with Thine Anointed.

Answer. That whosoever believeth in Him should not perish, but have everlasting life.

Second Lesson. Tit. iii. 4—9.

Priest. GOD first loved us : and sent His SON to be the propitiation for our sins.

Answer. And we have known and believed the love that GOD hath to us.

Priest. So He was their SAVIOUR : in His love and in His pity He redeemed them.

Answer. And we have known and believed the love that GOD hath to us.

EPIPHANY.

First Lesson. Isa. lx.

Priest. When JESUS was born in Bethlehem of Judæa, in the days of Herod the King.

Answer. Behold there came Wise Men from the East to Jerusalem.

Priest. O Jerusalem, look about thee toward the East, and behold the joy that cometh unto thee of GOD.

Answer. Behold there came Wise Men from the East to Jerusalem.

Second Lesson. S. Luke iii. 1—23. [The Baptism of our LORD.]

Priest. Ye are washed, ye are sanctified, ye are justified

Answer. In the Name of our LORD JESUS CHRIST, and by the SPIRIT of our GOD.

Priest. Go and wash seven times in Jordan, and thy flesh shall come again, and thou shalt be clean.

Answer. In the Name of our LORD JESUS CHRIST, and by the SPIRIT of our GOD.

FESTIVALS OF APOSTLES.

First Lesson.

Priest. When they shall deliver you up, take no thought how or what ye shall speak.

Answer. For it is not ye that speak, but the SPIRIT of your FATHER Which speaketh in you.

Priest. Speak to the men of Judah, and to the inhabitants of Jerusalem.

Answer. For it is not ye that speak, but the SPIRIT of your FATHER Which speaketh in you.

Second Lesson.

Priest. By the hands of the Apostles.

Answer. Many signs and wonders were done among the people.

Priest. These showed His tokens among them, and miracles.

Answer. Many signs and wonders were done among the people.

These may serve as a specimen of responses which might bring home the subject of the Festival more closely to the hearer. The fact of their being entirely taken from the Bible would perhaps make their reception easier: for nothing—to use the words of the Prayer-Book—would be “ordained to be read, but the very pure Word of God, the Holy Scriptures:”—and it would be read intelligibly, it would be read according to analogy, it would be read so that the Old Testament should illustrate the New, and both of them throw light on each other.

I remain, yours, &c.

H. S. L.

ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1856.

YEAR by year the Architectural department of our Royal Exhibition of Arts fades and shrivels up. This fact, which it has been our duty to notice every successive season, is on the present occasion more conspicuous than ever. Alongside it of course stands the other fact that Suffolk Street has made its position good. We will not comment on the correspondence of the circumstances, for the Academy may yet have a last opportunity of retrieving at least a part of its architectural discomfiture, if the removal of the National Gallery, places the entire Trafalgar building at its disposal.

1053, The German Lutheran church, at Champion Park, Camberwell, erected A.D. 1855, from the designs and under the superintendence of Mr. G. Low; 1054, View of a church, proposed to be erected in the Huron District of West Canada, according to the designs of Mr. T. C. Sorby; and 1055, Design for the Baptist chapel, at Brompton, Middlesex, by Messrs. Bidlake and Lovatt—are all three very far from the actual standard of Pointed art. The first has a most unsuccessful apse; the second, though cruciform, fails equally in dignity and correctness, though of course if it be the work of a local architect, it deserves lenient criticism; while the third shows Perpendicular in a most unfavourable light.

1062, Original study for the Neild memorial window, credos, and restoration of the chancel of North Marston church, Bucks, for Her Majesty the Queen, by Mr. Digby Wyatt, will, of course, attract much attention as a tribute graceful and appropriate to ecclesiology in the highest quarter. We wish Mr. Wyatt could have had a better church to restore under such circumstances than the poor Third-Pointed one before us. He likewise exhibits,—both beautifully executed,—a section of the loggie of the Italian court of the Crystal Palace (1060), and an extended drawing of the elevation towards the nave of all his

courts, separated from the encumbrances of their glass and iron shell (1154).

1063, Schools erected by Messrs. John Bagnall and Sons, Gold's Hill, West Bromwich, in connection with their collieries and iron works; and licensed by the Lord Bishop of the diocese, for the celebration of Divine Service; by Mr. S. W. Daukes, are tame. The style is a mixture of First and Middle-Pointed. We may, once for all, say that the schools this time are far from successful. They include (1072) a design, by Mr. E. L. Blackburne, for the intended Grammar school, at Rotherham; another for the same building (1074), by Messrs. G. R. Clarke and W. J. Worthington; proposed schools at Oswald Kirk, Yorkshire, by Mr. N. T. Randall, (1095); those at Pwllheli, North Wales, by Messrs. Wehnert and Ashdown (1102); and some schools and residence, by Mr. Penson (1171), being erected at Ferry Side, Carmarthenshire.

1065, The district church now being erected at Bugaildy, in the county of Radnor and diocese of S. David's, from the designs and under the superintendence of Mr. H. Lote, is poor. It is composed of nave and chancel without aisles.

1069, The Rood, about to be erected in S. Thomas's church, Fulham, by Mr. W. Young, is very far from graceful, the figures rising from a sort of low pediment of tracery work at the centre of the beam. A church of Pugin's deserved to be better treated.

We observe, with disappointment, that Mr. Slater's iron church, designed for the Instrumenta Ecclesiastica (1071), is hung so high as to render its distinctive features almost imperceptible. We wish Mr. Slater had made the drawing (the internal perspective) on a larger scale.

1076, Interior view of the new parish church of S. John the Baptist, Bedminster, erected from the designs of Mr. J. Norton, introduces us to a stately interior, in which the only fault which we desire to criticise without ocular inspection is that the wooden roof looks much too heavy for the remaining building. In other respects it seems a very successful and dignified building, though in a rather earlier style than we should ourselves have recommended.

We trust that (1080) S. Saviour's church, Haverstock Hill, in course of erection by Mr. E. M. Barry, will manifest as correct ecclesiology in reality as in the designs, external and internal—which are accompanied, we are glad to say, with a plan, showing it to be cruciform. The chancel appears correctly fitted and used; only that the prayer desk is on the subsellæ level. We will, hereafter, describe this church, as it is in construction.

1088, Design for the completion of the Parish Church, Leamington, exterior view, by Mr. A. Johnson, and (1151) the interior of the same church, exhibit a building which, in proportion to its dimensions and cruciform plan, must more utterly fail in effect than we could readily have thought possible. An ill-proportioned apse, in a sort of Middle-Pointed, a roof at once mean and straddling, a starved nave arcade, triforium opening into ungroined aisles, and feebly designed clerestory in the most commonplace Perpendicular, combine to make up a *coup d'œil* singularly insipid; while externally the huge pseudo-rose in the

transept over a petty Third-Pointed window nearly touching the ground, is thoroughly ill-designed. The large central tower which the present architect shows will, we fear, hardly redeem the structure. We may take this opportunity of alluding with condemnation to the practice, as herein exemplified, of separating a pair of corresponding drawings.

Mr. Penson deserves credit for his rifacimento in Pointed of Dynevor Castle (1089), originally a most uninviting pile, as the accompanying vignette shows. The same architect exhibits a church of some pretension about to be erected at Wrexham, Denbighshire (1123), accompanied by a plan. This design comprises a nave and aisles of four bays, transepts with crossing, tower to the south (not incorporated into the aisle), and chancel of three bays without aisles. The east window is of six lights, those of the aisles of three, and the clerestory circular. We trust the label and crop over the transept window will be amended.

Mr. Oliver shows a very interesting study in a design of a tessellated pavement at S. Mark's, Venice (1091), scale an inch to a foot.

Mr. Scott exhibits twice in the present exhibition. We come first to 1094, Exeter College, Oxford, showing the contemplated new chapel, library, rector's residence, and other additional buildings. This is an isometrical drawing illustrated by a block plan. The chapel is of five bays with a five-sided apse under a single roof, with long two-light windows, and a fleche rising from the roof. It is, we can believe, well adapted to internal effect, from its loftiness and general proportion. Externally, however, we should have desiderated some less obvious design. If Mr. Scott seems to have been too careful of originality in the chapel, he makes up in the library, in which the large dormers filled with traceried windows (in which the rose is the conspicuous feature, and the arcading below,) pierced with occasional narrow lights, strike us as singularly well adapted for the cells into which a college library is naturally divided. We only wish to be certain as to the amount of light obtained; for the main supply, we somewhat fear, might be lost in the roof. The remaining buildings seem picturesque. We wish Mr. Scott had, in place of the mere fleche, elaborated a tower and spire of a height and bulk to add a new and conspicuous feature to Oxford's panorama. His German experience might easily furnish him with some idea which could be developed into a design novel to England: while the partial rebuilding of a college of the mixed style of Oxford invites and sanctions such experiments. Wren's cupola at Christchurch is a specimen not to be despised of such an attempt; while the superior knowledge of Pointed possessed now-a-days would enable our architects greatly to improve upon it. We should be glad to see a Gothic translation of some of the more graceful Romanesque types, such as in fact Lübeck exhibits partially.

Mr. Scott's next drawing is 1107, New Church, about to be erected at Haley Hill, Halifax, by Edward Ackroyd, Esq., of Haley Hill, and Denton Park, Yorkshire: a dignified cruciform church, the tower standing at the west end of the north aisle, surmounted by a spire, with two ranges of bold spire-lights, and good angle-pinnacles. The west end is panelled and diapered around the door up to the window, which is

of five lights. The transept grows from the fifth bay, proceeding eastward of the nave, which of course has aisles. This church we apprehend is a successful work, although reproducing that weak point of the old national style, the transept lower than the nave.

1106, View of the Inner Court, Grey Friars (or Ford's) Hospital, Coventry, by Mr. F. T. Dollman, is very well drawn.

1114, Design for S. Luke's Church, New Road, by Messrs. Barnett and Birch, is a failure.

1115, Two sections of the new reading room at the British Museum ; one showing it finished, the other showing its construction wholly of iron and brick ; by Mr. Smirke, is of course one of the most interesting designs in the room, and deserves the attentive study of all persons who like ourselves believe in and are desirous of a future development of architecture in which iron will play a conspicuous part. Mr. Smirke deserves all credit for so vast an experiment of its capabilities in this enormous cupola. We congratulate him on the grant from the Treasury of the means of enriching it with that coloured decoration which such a work demands, and we trust next year to see the drawings of these adornments exhibited.

1119, depicting the altar, tabernacle, and reredos, erected in the Chapel of the Sacred Heart, Liverpool, from the design of Mr. S. J. Nicholl, is very poor.

1132, Mr. Bruce Allen's Street architecture—a hint from Verona—shows vigour and cleverness. How far the design is applicable to actual requirements we are not given the means of judging.

1136, North and south views of Addington Park, Buckinghamshire, now being erected by Mr. P. C. Hardwick, is an adaptation of Late Pointed, with some French features, to the conditions of a modern country house.

1143, Design for a church, proposed for erection near London, by Mr. E. C. Robins, is showy and large, but not good. A heavy tower and spire are attached to the south of the chancel.

1145, S. Mary's Church, Martham, Norfolk—sketch of nave, with study for chancel, the former being now in course of rebuilding in memory of the late Rev. Jonathan Dawson—from the designs of Mr. P. Boyce, prefigures an important restoration of which we should be glad to possess more particulars.

We looked at 1147, A design for a sepulchral monument, in the style of the thirteenth century, with an adaptation of modern costume, by Mr. R. P. Pullan, with particular attention, from the proofs of special ability which we consider Mr. Pullan gives at Lille. Our conviction is, that while in the figure he has been successful, he has not been so in the accessories. The design of the tomb itself is not felicitous, and the *motif* of the canopy, viz., a series of figures in niches, more and more inclining towards the horizontal, till the two uppermost are all but lying on their sides with heads touching, though abundantly justified by precedent, is not one of which we should ever advise the readoption. It seems to us to stand self-convicted as an error in taste. The position also of the arm of the Divine Infant in the group (fresco or mosaic) which fills the background is far from graceful.

We should counsel still bolder originality in Mr. Pullan's next adaptation.

1152, Design for a Congregational chapel, capable of seating 7150 adults—proposed to be erected in the suburbs of London, by Mr. H. J. Paull, shows what a monstrosity may be produced by the simple attempt to create a cruciform auditorium. The roof is a study of ungainliness. A plan is given.

1157, The new School of Art, now being erected in Sheffield, by Messrs. Manning and Mew, is in a sort of Romanesque with much polychrome effect of red and black brick and stone.

1164, S. Peter's Church and Stanley Gardens, Notting Hill, now building from the designs and under the superintendence of Mr. T. Allom, exhibits a prodigy—a thing, as Mr. Ruskin would say, for a man to make a pilgrimage to view—a new London church in the course of erection in that faint and debased imitation of the Wrennian type which was in vogue thirty years ago. We believe there are few men besides Mr. Allom who would have dared to perpetrate such an anachronism. We conclude “the force of Allom could no further go” in the way of exaggerating the forms of Pointed—and so he was determined for the future to limit the advantage of his patronage to other styles. Let us suggest Hindostanee or Burmese, or Japanese for his paulo-post-future church.

Still, we could almost pardon Mr. Allom in the face of 1166, Design for a Town Hall, by Mr. L. De Ville. How to describe what is indescribable puzzles us; generally speaking, this design may be considered as a modern Gothic church (modern Gothic we mean of the Allom type) in a dropsy.

The long description attached to 1173 led us to expect something worth looking at æsthetically. We advise our readers to look and judge for themselves.

1176, Parish Church and Schools, at Hakin, Milford Haven, Pembrokeshire, in course of erection on the estate of Colonel the Honourable R. Fulke Greville, by Messrs. Lindsey and Flower, is a design which we should have called behind its age twelve years ago.

1177, Design for alterations at Branksea Castle, Dorset, the seat of Colonel Waugh, by Mr. P. Bremner, is a queer looking building, oddly drawn. It may have a certain amount of abnormal picturesqueness about it—more probably it will be found simply grotesque and repulsive. It looks terribly like the stock ‘Gothic Castle’ of the annual melodrame.

Having thus recapitulated what the actual Exhibition contains of Ecclesiological interest, we may call our reader's notice to the fact that it does not contain a single cemetery chapel. We need no further evidence of its not representing the actual condition of architecture. Neither does it contain a single imaginary cathedral. None of the Lille competitors have thrown off their incognito in its favour. We will not recapitulate the ecclesiastical architects who have not exhibited: our readers can form the list for themselves by observing who are present.

ECCLESIOLOGICAL PROGRESS IN FRANCE.

To the Editor of the Ecclesiologist.

SIR,—I observe with satisfaction in a foot-note to your article on the Lille competition, that you call attention to the very deficient information which we possess in England respecting the Ecclesiological progress in the neighbouring empire of France, for instances of which you refer to the meagre notices which have reached us of the three great works at Marseilles, at Nantes, and at Moulins. In the former place the insignificant old "Major" has been demolished, and the building undertaken of an entire new cathedral of vast dimensions, in, I believe, Romanesque architecture. At Nantes, where a fragmentary Third-Pointed nave of considerable altitude had been carried up to the apse of the ancient Romanesque church in the days when it became a Bishop's see, and thus left, the church is being completed by the erection of transepts and choir of corresponding style and magnitude. The same city, it will be recollected, contains the noble church of S. Nicolas, built by M. Lassus in Early-Pointed, of which Piel gave the first design. As to the third instance, Moulins, to which you allude, when that place was made in the last century the seat of a Bishop, the diocesan had assigned to him as his cathedral the Flamboyant chapel of the Dukes of Bourbon's old chateau—a building of that Sainte-Chapelle type so well illustrated by Mr. Clutton at the late anniversary of the Ecclesiological Society. This see was one of those restored at the Concordat, and still with the same inadequate cathedral. The present work consists in adding to it transepts and nave, and leaving the original chapel to serve as choir. M. Lassus is the architect likewise of this enlargement, and he has also built a church of considerable dimensions in the same city.

Even as to what is done at Paris we have to look to your pages for an intelligible record of ecclesiological progress. I am tolerably conversant with the "archæological" periodicals of that capital, and yet it was in the *Ecclesiologist* of last year that I saw the first intelligible account of the important new church of Belleville, or any at all of that at Vaugirard. Not only are the *Annales Archéologiques* almost wholly deficient in that systematic descriptive chronicling of new churches and restorations, which forms so distinguishing a feature of your pages; but the "religious" papers of France seldom contain anything like the ample architectural and artistic notices (often contributed by the professional persons engaged, and therefore to be relied on for facts, dimensions, &c., criticism apart), which are usually found not only in specific London Journals, but in the local papers of the nearest county town. If you look at the columns of, e. g. the *Univers*, for the description of the opening of some important new church, or restoration, you will probably find a flowery article by the Abbé this or that, full of allusions to the piety of the locality, and to the cultus to which the building may be particularly affected—the

brightness of the day, the number of the banners, and the touching allocution which "Monseigneur" deigned to deliver; but when you have got through all this talk, you are about as unable to say whether the church is Gothic, Romanesque, or Italian as before you began the study. The notion of asking Lassus or Questel to contribute some simple facts as to the style and size, and so forth, of the building, does not ever seem to have struck the Parisian journalist, still less to expect any accurate details from the Clergy themselves.

The inference which I draw from this remarkable difference is, that the clerical body of England—generally speaking—has taken a more intelligent and erudite interest in, and more completely mastered the artistic and architectural study of, ecclesiology than the same class in France. Of course there are striking exceptions to this rule. I need only mention the names of Martin, Cahier, Bourassé, Cochet. But these apart, I believe it will be found that the clergy of England are far more ecclesiological than their French compeers. The same difference ramifies of course among the congregations. On the other hand, M. De Montalembert in his singularly fair and friendly volume, "*De l'Avenir Politique de l'Angleterre*," speaks with warmth of "*la renaissance architecturale qui a éclaté avec tant d'énergie au sein du clergé Anglican*," instancing, as a model, Ely Cathedral, "*merveilleux monument du génie monastique, restauré par les soins de M. Peacock, doyen du chapitre Anglican, avec autant de science que de splendeur*." Not only does the growth of church restoration arrest the writer's attention, but the activity shown in these late days for building new churches in England, and these by voluntary subscription. Abroad the architect I fancy finds no middle term between his own absolute way and the dogged opposition proceeding from ignorance: while the professed architecturalist never thinks of looking for that technical information in the newspaper, which the general reader would merely consider a bore. Hence arises the vague and spongy style in which journals in general approach ecclesiological news, which is not to be accounted for merely by their less bulk than the newspapers of England, for, as we have seen, they do afford space for a great deal of talking round—if it be not upon—the subject. Why technical periodicals should fall short in this department is another question, which I am unable to solve.

Yours truly,

A CONSTANT READER.

SEQUENTIÆ INEDITÆ.—No. XII.

THE following sequences are from the Lyons Missal of 1510. They will be found, in some respects, to present a character of their own; and to afford a fine specimen of the compositions with which, in the latter part of the middle ages, the south of Europe abounded. Perhaps *Elizubeth Zachariæ* may be put in the second class of sequences; and *Ecce vicit Radix David*, of proses.

LVII.—IN DOMINICA PRIMA ADVENTUS DOMINI.

¹ Precamur nostras, Deus, animas et conscientias digne munda :
Ut nunc nostra Christus veniens corda sibi inveniat parata. Amen.

LVIII.—IN NATIVITATE DOMINI.

Laudemus excelsâ lyrâ
² Natum Deum ab inviolata muliere sibimet subjacente Patris omnia,
Pastoribus quem angeli nuntiant cantantes Gloria in excelsis Deo, atque
pax in terra,
Eternum a Patris essentiâ,
Filium missum salvantem sæcla,
Ut induens carnem, devincat Tartari claustra,
Et quæ culpâ protoplasti restauraret perdita fuerant feminâ.
Namque de eo dictum est ad Bethlehem per prophetam :
O domus panis terrâ Juda, tu non eris minima :
Nam ex te exiit dux excelsus phalangem Israel qui regat.
Eternum solium supersedens ascendens flos, virga Jesse sancta, in quâ
quiescit alma doxa.
Angeli summâ cui gratulantur melodiâ.
O fides clara, te, propinquantem mundo solvantur chelydri vitio damnata.
Panditur te credentibus vita³.
Pateat hæc cantantibus tibi, Alleluia.

LIX.—IN FESTO SANCTI STEPHANI.

Ecce Martyr primitivus	Pro Saulo tunc exauditur :
In quo salit ⁴ redivivus	Unde Paulus accersitur
Veri fons martyrii.	Ad eternam gloriam.
Hic athleta sternit hostes	Mortes, morbos, hic repellit ;
Et errore prius postes	Aspernatur, et refellit
Signat sanctuarii.	Judæorum jacula.
Cujus sanguis est cementum	Laurentius, amplexatur ;
Et primævum fundamentum	Stephanus resuscitatur
Nascentis ecclesiæ.	Justus in craticulâ.
Dum à suis lapidatur	Jesu viso dormit lætus,
Ipsi cælum reseratur	Visâ luce statim fretus
Et tribunal gloriæ.	Stephanus tam inclytus.
Inter ictus stat invictus :	Nos ex suâ passione
Deum orat et implorat	Et tam sanctâ visione
Inimicis veniam.	Illustret divinitus. Amen.

LX.—IN FESTO SS. INNOCENTII.

⁵ Hæc est sancta solemnitas cunctis colenda
Beatæ Mariæ dicata :

¹ This short sequence, like so many for Advent and Christmas in the Missals of France and England, ends, both at the end of its verses and in its intercessions, in A. It will be seen that most of the Proses in this Missal do so.

² This and the following line do not correspond. Perhaps we might read *virgine* for *muliere*.

³ We should rather read, *via*.

⁴ The book, *psallit*.

⁵ This sequence seems, as the phrase went, *facta super* Hæc est sancta solemnitas solemnitatum, (Neale, p. 47 ; Mone, i. 229,) but the poet has not had skill or patience to follow the rhythm with any great exactness.

Ipsa etenim, ut gaudia consequeretur cœlestia
 Domini secuta est vestigia,
 Adepta idcirco cœli præmia
 Supplices jam cuius deprecamur nobis à te tribui suffragia :
 Compotes quorum digne mereamur aulâ claraque potiri sidera.
 Ibi videamus Regem beatis omnibus donantem à se præmia repromissa.
 Quibus munerari una alacres queamus ¹ gratia nobis largiatur divina :
 Imploramus nunc, sancta pro nobis precata Christo fundas :
 Ut in quâ es gloriâ tecum vivamus ovantes per sæcula. Amen.

LXI.—IN DIE SANCTO PASCHÆ.²

Alte spiritus fidibus nunc cordium cantant
 Viscera penetrans Dei gratiâ
 Virginis intravit casta hospitia,
 Dignatus solvere cuncta criminum nostrorum pericula,
 Quo Zabuli victa cedens caderet maligni superbia.
 Libavit quondam mortis atræ crucis tenebras Christus vulnera :
 Ut vetus nostrum vulnus atque scelus illius tergant stigmata.
 Hæc est ipsa nostra quæ salus hodie rutilans nobis fulget præclara.
 Quocirca nos omnes lætemur, gaudentes inclyti, pro Regis victoriâ.
 Ipsa ³ triumphans morte Vita surrexit, et vitæ dedit suis præmia :
 Per quem vivamus, gratias ei semper solventes, qui tot præstat munera.
 Psallat concio plebsque cuncta Deo hymniens voce consonâ.
 Quo semper nostra gubernat tempora protegens largâ dexterâ.
 Cuncta lætentur una. Amen.

LXII.—IN DOMINICA IN OCTAVIS PASCHÆ.⁴

Ecce vicit Radix David : Leo de tribu Juda :
 Mors vicit mortem : et mors nostra est vita.
 Mira bella et stupenda satis inter omnes victorias,
 Ut moriens sic superaret mortem cum callidâ versutiâ !
 Domum ejus ingressus est Rex eternus, et inferni confregit vasa.
 Dragma secum quod periit reportavit ; et patefecit regni claustra.
 Paradisi portam ⁵ quæ clausa fuerat per vetitum lignum, et culpâ letali in
 hoc ævo
 Quam commisit protoplastus, reseravit dextera ⁶ per stipitem æthereum :
 Susceperat mors indemnem, quem tenere nunquam poterat propter culpam.

¹ We should probably read, *quaramus*.

² This miserable sequence shows how necessary some such suppression of these compositions was, as that of the Synod of Cologne, in 1536 ; and as that—though carried much too far—of the present Roman Missal.

³ The book, *Ipsæ*.

⁴ This stately, though somewhat difficult Prose, draws its inspiration from S. Augustine. The metre is so irregular, that to attempt to correct it would be to re-write the sequence. The composition would seem to belong to a period anterior to that of Adam of S. Victor, or at least to the time when Victorine Sequences became the more popular. A later poet, after writing the first clause, could hardly have avoided continuing somehow thus :

Ecce vicit Radix David :
 Anguem Leo superavit
 Felici victoriâ : &c.

⁵ The book, *Porta*.

⁶ Very probably we ought to read, *deuteroplastus* : or, if we read *deuteroplasti dextera*, we make this verse a correct response to the former.

Dum abiit illicita quæ tenebat, juste perdidit acquisita
 Ampliare noluerat insuccensa, sed remansit evacuata.
 In se refusa deficit extremitas : ut quibus ad vitam largitus fuerat ingressum
 donaret ; et regressum ad percipiendam veniam.
 Hic verus est Agnus legalis, qui multis se manifestavit figuris : tandem se pro
 mundo hostiam dedit Patri, ut redimeret membra sua.
 Hic Lapis est angularis, quem reprobaverunt ædificantes :
 Jam factus est in caput anguli, super omnes in excelsis.
 Regnum ejus magnum, et potestas ejus magna in sæcula.
 Alleluia.

LXIII.—IN FESTO SANCTI JOHANNIS BAPTISTÆ.

Ad magnam missum.

Elizabeth Zachariæ¹
 Magnum virum in hac die
 Gloriosâ genuit :
 Qui virtutum vas sincerum,
 Inter natos mulierum
 Principatum tenuit.

Nondum natus sensit Regem
 Nasciturum juxta legem
 Sine viri semine :
 Denm sensit in hac luce
 Tanquam nucleum in nuce
 Conditum in Virgine.

Quam beatus puer natus
 Salvatoris Angelus !
 Incarnati nobis dati
 Verbi Vox et bajulus.

Non præcedit fructus florem :
 Sed flos fructum juxta morem,
 Agri pleni² dans odorem
 Mentibus fidelium :
 Viam parat et ostendit
 Ubi pedem non offendit
 Qui per fidem comprehendit
 Verum Dei Filium.

Lege vitæ sub augustâ³
 Mel silvestre cum locustâ
 Cibum non abhorruit :

Camelorum tectus pilis
 In deserto quam exilis
 Quam bonus apparuit.

Verba sunt Evangelistæ :
 Lux non erat, inquit, iste :
 Sed ut daret tibi, Christe
 Lucis testimonia :
 Lux non erat, sed lucerna
 Monstrans iter ad superna,
 Quibus sna pax eterna
 Pollicetur gaudia.

Contemplemur omnes istum
 Quem sperabat turba Christum,
 Stupens ad prodigia :
 Qui cervicem non crexit
 Nec se dignum intellexit
 Domini corrigiâ.

A suo tempore divino munere
 Cælum vim patitur ;
 Et violentiæ cum penitentia
 Fructu conceditur
 Gratis, non merito :
 Quem vates ceteri lege sub veteri
 Canunt in tenebris,
 In carne Dominum figuris terminum
 Propheta celebris
 Ostendit digito.

O quam sanctum, quam præclarum,
 Qui viventium aquarum

¹ This very elegant sequence is clearly 1. of French origin. 2. Later than the time of S. Thomas, whom it quotes in the ninth stanza. 3. And later than Henricus Pistor, from whom it borrows the line, "Præcursoris et Baptistæ." Probably the author was of that House of S. Victor, which may well be called "a nest of singing birds : " the date may be 1430 or 1440. Notice the spirited transition to dactyls, in the eighth verse ; but notice also the want of mastery over the language, as compared with Adam or S. Thomas, displayed in the introduction of two pairs of rhymes in the tenth.

² The allusion is to Gen. xxvii. 27. Benedicens illi, ait : Ecce odor filii mei, sicut odor *agri pleni*, cui benedixit Dominus.

³ Perhaps we may read *angusta*.

Fontem¹ Christum baptizavit:
 Et lavantem cuncta lavit
 Jordanis in flumine!
 Ab offensis lava, Christe,
 Præcursoris et Baptistæ
 Natalitia colentes:
 Et exandi nos gementes
 In hac solitudine.

Post arentem² et australem
 Terram animæ dotalet
 Petimus irriguam:
 Et manipulos portantes
 Veniamus exultantes
 Ad pacem perpetuam. Amen.

LXIV.—IN FESTO SS. PETRI ET PAULI.

Apostolicâ lux hæc palmâ coruscat:
 Nobile festum Petri Paulique refulget.
 Sanguinis ostro mereati sunt hodie cœli regna.
 Hi veri Solis sunt radii, pleni sophiâ.
 Cœlestem vitam docuere mundum doctrinâ sacrâ,
 Fide, charitate summi Olympi clara lumina.
 Virtutem³ fratres invicti Christi obtinent gratiâ.
 Ad vitæ senatum mittunt animarum millia, luera.
 Discipulam Dei reddunt cibis⁴ dominicam urbem Romam.
 Debellat Simonem Petrus magum vaniter, apostatamque signat:
 Temere dum vetat regis æterni sceptrâ enervatur a petrâ:
 Denique Paulus cæcat magum Elymam⁵ renitentem tramite Christi recto et
 tenebris perpetim mulctat.
 Luce signorum præcipui Martyres gloriosi vento sequentem magum Simonem
 dejecere ad ima.
 Post prælia mille, passus, atque labores, amicos Christus vocat ad poli templa
 jucunda.
 Petrus vestigiis supplex vicit ad cœlos in cruce: Paulus quoque dejectus ense
 triumphat:
 Quorum preces nos salvent. Amen.

LXV.—IN MISSA SANCTÆ SYNDONIS.⁶

Plaudat cœli hierarchia;
 Nova sonet armonia
 Novo ducta cantico,
 Huic concordans in hac via
 Laudes promat ecclesia
 Linteo Dominico.
 Joseph fratres devestitum
 Vendunt, mittunt in Egyptum
 Pro somni crimine:
 Luget Jacob devoratum
 Cernens Joseph vestimentum
 Tinctum hædi sanguine.
 In Helyæ pallio
 Et Samsonis spolio
 Syndon præmonstratur.

Byssi stolâ cingitur;
 Christus lino tegitur:
 Sepulchro locatur.
 Exit cibus de edente
 Favus mellis de jacente,
 Et dulcedo de forti:
 Raab sub lino abscondit
 Quem Virgo pannis involvit
 Christum tradendum morti.
 Tegunt patrem Sem et Japhet,
 Quem Cham ridit, dum sic jacet,
 Nudat Noe racemus:
 Veste nudum crucifigunt
 Judæi, quem sepeliunt
 Joseph et Nicodemus.

¹ The book, *fonte*: but *fontem* is clearly the sense required.

² The poet beautifully alludes to the petition of Achsah, Judg. i. 15. *Da mihi benedictionem, quia terram arentem dedisti mihi, da et irriguam aquis.*

³ The book, *virtute*.

⁴ Manifestly a corrupt reading.

⁵ The book, *Elymas*.

⁶ This curious sequence is made "*super*" Deum Jesu Christi Patrem. (Neale. Seq. p. 120. Daniel. v. p. 269.) In the original it has the scriptural references printed at the side.

Syndon, per quam gaudia
Felix jam ecclesia

Sumens exaltatur :
Montem nubes operit ;
Deum syndon contigit ;
Homo sublimatur.

Aurum latet occultatum :
Sidus jacet obumbratum :
Granum tegit palea :
Radix Christus dum marcescit,
Ramus homo tune virescit
Salvâ Dei ideâ.

Gaude, felix Sabaudia ;
Gaude, tota Ecclesia
Novæ laudis gloriâ :

Artus fracti solidantur :
Ægri currunt et curantur
Virtutum frequentia.

Re appetite suffragia :
Clama, voca auxilia,
Plebs egenâ.
Deo laudes pro linteo
Christi demus vestigio
Voce plenâ.

Tuâ morte suscitatos
Bone Jesu, et redemptos
Prece semper sedulâ,
Apud curam Dei Patris
Cum precibus tuæ matris
Commenda per sæcula. Amen.

THE CHURCHES OF COVENTRY.

WE owe the citizens of Coventry a world of apologies for having so long neglected to commemorate, as they deserve, the restorations which have been carried out in the two great churches of their ancient city : that of S. Michael's, of some years standing ; that of Holy Trinity, in actual progress—which both are due to Mr. Scott. We presume that we need not describe the whilome condition of these two famous churches—masses of time-eaten red stone soaring up in the midst of a large irregular area filled with innumerable gravestones, and bordered by buildings, some of them antique and picturesque, the most part merely modern and insignificant, and the two beautiful spires crowning the whole—a sad remembrance of the times when those spires were five, through the proximity in the same area, then so much the larger, of a cathedral church such as that of Lichfield now is, very possibly more vast and ornate.

The first *coup d'œil* of restored S. Michael's is not so unlike the old look of the church as the substitution throughout of regular seats for fantastic pews ought to have effected. The fact is, that the size—not in height but width—of the building itself, swallows up accessories ; the only one thing which could really very much tell in that church, as large as a cathedral and yet without any transept—a high chancel screen—being absent. Moreover, the new seating involves that very objectionable feature—a central block of inferior free sittings ; so that there is no nave alley. Perhaps the most noticeable change is in the general colour, the real red of the sand-stone now being conspicuous in lieu of whitewash. This adds to the peculiar feeling of being out of doors, when inside S. Michael's, which we have always felt, and which no doubt arises, in a great measure, from its irregular ground plan. The chancel is stalled with returns ; the stalls being rather heavy. The prayer desk stands outside against the north pier of the chancel arch, facing south-west, and balancing the ancient pulpit on

the other side. The ancient parclose dividing the chancel from its north aisle still exists and backs the stalls on that side. Mr. Skidmore's gas fittings relieve the nave. The three eastern windows of the apse contain painted glass by Mr. O'Connor; the window adjacent, on either side, being completely filled with the fragments of the old glass. The colours in the new windows are too massed, and the faces look too solid. This is the more apparent alongside of the ancient fragments, which, although confused and jumbled together, show how sparkling must have been their original effect. The wooden roof throughout the church has been cleaned and repaired, but in no way coloured. The fine lantern tower is still externally blocked up. Portions of the friable stone-work to the south of the chancel have been repaired.

We now come to Holy Trinity, a really finer and more stately church than S. Michael's, though of inferior (still however considerable) dimensions; being cruciform, with a very pronounced lantern and transepts, and of considerable altitude in proportion to its other dimensions. Here the restoration is of a really satisfactory and complete character; the whole area of the church has been swept of its modern fittings; the lantern opened and groined in wood; the bells, as we shall see, being otherwise disposed of; the open sittings are of a graceful character; the chancel was, when we saw the church, in preparation for being stalled; the prayers being read from a desk placed outside, and looking to the south; the original eagle of brass is to be cleaned for the lessons, and colour will be applied to the old stone pulpit which is likewise still in existence. The sedilia or sedile (for the seats are under a single arch) is under restoration, and colour will likewise appear in this part of the church. When we were there there was a question as to whether a door should be stopped in the north side of the sanctuary, leading to what was a chantry, but will hereafter be a vestibule. We trust that this door will be not merely stopped, but also obliterated. It is in itself very ugly—and its use is for ever gone. Its removal will allow the sanctuary level to be advanced westward as far as the door into the actual vestry on the south side, which is further removed from the east end than the opening under discussion. If the doorway be left, either the sanctuary will have to stop short at it or its decoration will be interrupted by a sham and blocked-up entrance, for its ever being used is quite out of the question. The gas standards, by Mr. Skidmore, are peculiarly rich; a crown being introduced in each, and the jets arranged to form stars. We may remark that it is greatly due to Mr. Skidmore's personal zeal and exertions that this restoration has been undertaken. The organ will stand in the south chancel aisle.

The east window is filled as a memorial with painted glass, by Messrs. Heaton and Butler, of London—new names—the antitypes from the New Testament being represented above and the types below,—with texts, a needless insertion. There is more relief produced from white glass in the window, particularly in the canopies, than in Messrs. O'Connor's windows at S. Michael's, but the figure drawing is clumsy. The east window of the north chancel aisle is filled with glass by the same artists, representing the Evangelists, and other win-

dows are in preparation. The pattern-glass from the east window of some years back is moved to the south chancel aisle, where it serves to moderate the sun's rays.

We have reserved for the last the decorative painting, as far as we can judge of it. The Doom over the western arch of the lantern, which still exists, though in a very dilapidated condition, is to be cleaned and varnished, and the painting of the roofs has made great progress, following the original indications. That of the nave was completed when we visited the church. The prominent colour is blue, of a rather lighter and more brilliant hue than is usual, but we think effective, particularly when the future presence of painted glass is considered. The spaces between the trusses and the roof are boarded, and are painted on both sides with the subject of two angels bearing the emblems of the Passion. Seen in either direction the series, one behind the other in strong foreshortening, is very peculiar and effective. The painting of the chancel roof will be more elaborate.

Holy Trinity will altogether, when finished, have that effect which we so much desiderate in England of a church occupying a position above that of mere usual parish churches, and borrowing some cathedral features. With all its vast size, S. Michael's, on the other hand, looks too much as the mere parish church magnified in scale.

The alterations in the tower and the demands of security having forbidden the bells being any longer hung there, Mr. Scott has built a very graceful and picturesque belfry of wood in the adjacent churchyard, added to the original one. This structure looks quite like an importation from a Norwegian Fiord.

The foundations of the west end of the cathedral have lately been uncovered and traced.

In conclusion, we have to apologise to our correspondent K. E. for having after his intimation spoken ourselves of Holy Trinity. But as circumstances have led us to inspect, we think it due to report, the actual condition of the work. We trust that K. E. in his promised letter will supply our lacunæ.

INVENTORY OF THE ORNAMENTS OF S. PAUL'S CATHEDRAL IN 1552.

AMONGST the Records late of the Augmentation Office preserved in the Branch Public Record Office, Carlton Ride, in the custody of the Right Honourable the Master of the Rolls, pursuant to the Statute 1 & 2 Victoria cap. 94, to wit, among the Certificates of Church Goods—it is thus contained :

The Inventarie of the plate, Jewells, Coopes, Vestements, Tunacles, Albes, Bells, and other ornemets appertayninge to the Cathedrall Church of Sayncte Paule in London, 1552.

In Primis a longe pix silv^r & all gilte standinge apon a foote, & apon the over parte a greate rownde ball or pomell, w^t a greate flower apon the same xliij vnc.

- Item a rownde pounsedd pix vseld to reserve the Sacramente
silv^r & all gilte xiiij^{ti} vnc. di.
- Item an ymage of o^r ladie & her Sonn in her arme, w^t a spon
in his hande, silv^r and all gilte exij vnc.
- Item an ymage of Sainete Paule w^t a swearde in his hande & a
booke in thother hande, Syl^r and gilte evij. vnc.
- Item a preeiousse Crosse of Cristall sett in silv^r & all gilte, w^t
manye p^reciousse stones aboughte hym on bothe sides, w^t
three stones in the corners, w^t a foote & iiij divers armes
in hitt enameledd, & a Crowne of silv^r & gilte sett w^t
manye divers preeiousse stones finclie wroughte w^t perels &
iiij heddles or faeces in thovre p^rate c. vnc.
- Item a faire Crosse w^t a Crueifix & Marie and Johⁿ, w^t a foote
& a vice the bosse vj square w^t ij anngelles apou the foote
& iiij Evangelystes enameledd w^t iiij floure de lucez in the
iiij corners & a lambe on the backe side cxx vnc.
- Item a greate large Cross w^t the Crueifix w^t Marie & Johⁿ &
iiij Evangelists, enameledd at the iiij corners, the bosse vj
square w^t vj ymages enameledd in everie pane on, w^t a
greate pomell & sockett silv^r & all gilte lxvij vnc. di.
- Item a Crosse w^t the Crueifix onlie, w^t iiij ymages & iiij floure
de lucez adioynynge silver & gilte xxxvij^{ti} vnc.
- Item a plain Crosse platedd w^t silver & gilte w^t iiij redd stones
in the iiij corners sett throughlie w^t perels and stones
- Item ij Cristall Crosses w^t plate of silv^r at everie ioynthe or-
deinedd for proecessions
- Item a greate Chalice silv^r & gilte the foote rownde w^t leaves &
braunehes graven. The paten havinge an hande blessinge,
a spon in the Chalice, & w^t a knoppe of Cristall at thende
of the spon xxij vnc. di.
- Item a Chalice silv^r and gilte the foote vj square with a Crueifix
Marie and Johⁿ in the foote, & Jhus Cristus graven allsoe
in the foote, the paten havinge thymage of the Trinitie, &
this scripture graven aboughte the paten: Benedicam⁹
patrē et filiū, &c. xxx vnc. di.
- Item a Chalice plaine w^t a rownde foote silv^r & gilte thymage of
the Crueifix graven in the foote of the same & a hande
blessinge w^t a Crosse apou the paten xxi vnc. iij qu^{at}.
- Item a faire antique Chalice of Silv^r & gilte w^t a rownde foote
& w^t miche curiouse workmanshipp & flowres, the paten
havinge graven upon it this w^rde Jhus enameled xxxij^{ti} vnc. di.
- Item a Chalice vsedd dailie for the eōmunyon & kepte in the
vtter vestewrie, silv^r and all gilte graven bothe aboughte
the cuppe and apou the paten, Calicem Salutaris accipia et
nomen domini invocabo xxvij^{ti} vnc.
- Item ij greate Ampulles or cruetes, silv^r & gilte, w^t covers.
The greatesse of them havinge a silv^r spoue in hitt xxi vnc.
- Item ij cruetts silv^r & percell gilte w^towght handles or pipes,
straked w^t iiij rows of leaves gilte xvj vnc. di.
- Item ij ampules silv^r and p^rcell gilt plaine, haviuge ij silv^r spones
in eebe ampullon xij vnc. iij qu.
- Item ij ampulles silv^r and p^rcell gilte w^t stoppells in them &
silv^r spones in eebe of them, occupied w^t oyles and enclosedd
in a case of lethere xxj^{ti} vnc.
- Item ij cruetts of silv^r y W. apou eebe of them, on W. vsedd
dailie viij vnc.
- Item ij faire Sensoures of silv^r & gilte w^t highe covers w^t vj

- wyndowes & batilments in the myddes of them wythe iiij
chaynes of silver apeece ex vnc.
- Item on sensoure of silv^r and p^rcell gilte w^t iiij. libardes heddes
on the cov^r w^t vj wyndowes & pinacles, & iiij chaynes of
silv^r thereunto apperteynyng xxxvth vnc.
- Item on little Sensoure of Silv^r & gilte the cov^r is the forme of
an olde chirehe w^t wyndowes & pinacles w^t v shorte
chaynes of Syllv^r wyer xij vnc. iij qu.
- Item a greate large Sensoure all silv^r w^t manye wyndowes &
battilments vsedd to sense w^t all in the penticoste weeke in
bodie of the chirche of pawles at the procession tyme . . clviij vnc. iij qu.
- Item ij greatee candlesticks silv^r & p^rcell gylte the shafts &
powmells of them be all gylte w^t ij vicez in the botomes,
on in eche of them lxviij vnc.
- Item ij Candlesticks silv^r & p^rcell gilte the shafts whereof
plaine w^towght gyltyng & w^towghte vicez in y^e botomes . lxiiij vnc.
- Item ij Candlesticks of silv^r the shafts whereof be crystall
ioyntedd w^t silv^r plate lvjth vnc.
- Item a seonse of Sylv^r perecll gylte vj squa^{re} w^t an handell
allsoe of silver xxxiiijth vnc.
- Item two basons silv^r & all gilte w^t the rose and Croun
gravedd & strakedd in them w^t armes enameledd wythe
Egles & flow^{ers} de luce in the myddes lxxxiiij vnc.
- Item ij basons of Sylv^r & p^rcell gylte w^t ij rosis graven & gylte
in the myddes w^t thiese lettres T. L. and O. D. liijth vnc.
- Item on holye water stocke of sylv^r & p^rcell gylte viij square
ij libardes heddes at the socketts of the handle w^t a sprinkle
allsoe of sylver and perecell gylte xlv vnc.
- Item on shyppe of silv^r all whight w^t a sponne in it to take owte
frankensence w^t all xviiij vnc. di.
- Item a pontificall of golde w^t a blewe stone in the myddes w^t
perles and manye litle stones of divers colors j vnc.
- Item a pontificall of golde w^t a greate Saphyer in it of playne
worke qu. of an vnc.
- Item a greate pontificall of silv^r & gylte w^t a bordre of perells
sett w^t viij stones wherof on lackethe and enameledd in the
myddes j vnc. di.
- Item a paire of gloves w^t broches sowedde apon eche of them
w^t perles and stones
- Item a principall myter all the groundworke wherof is sett w^t
Saphires and other stones in the middes
- Item a newe myter the groundworke wherof is clothe of Sylv^r
sett full w^t perles w^t iiij broches silv^r and gylte lynedd w^t
Crymosin velvett & ij labells w^t v bells at eche lable silv^r
andd gylte
- Item iiij myters w^t perles & stones sett & wroughte w^t gold-
smithworke
- Item a myter the grounde wherof is sett w^t p^rles and stones &
wrought w^t goldesmytheworke havinge manye silv^r plate
aboute it gylte & manye things be fallen from it
- Item a staffe silv^r and all gylte w^t ij bosses, in thover bosse are
vj apostles & divers pinnacles are lackinge therof, this staffe
hathe iiij partes lxxxviij vnc.
- Item a staffe all silv^r and p^rcell gylte w^t moche fyne worke in
thedd wherof are thimages of owre ladie & pavle, this staff
hathe iiij partes to be ioynedd together w^t vices lxxxix vnc.
- Item a staff of timbre w^t apicke & ij bosses w^t a hedd silv^r andd

- all gylte havinge in thedd ij ymages & a dragon vndre them xxxviii^d vne. di.
- Item a staffe of yverie for the Chauntre of the queere w^t a hedd & a crosse of birall wrought w^t goldesmytheworkes w^t vij yoynts silv^r and gylte beside the picke and the bosse
- Item a pax w^t thymage of the Crucifix and of Marie and John all gylte w^t the Sonn allsoe and the Moone the baeksyde wherof Crymosin velvett
- Item a pax w^t the ymage of o^r ladie sett aboughte w^t x greate stones the baekside wherof is grene velvett
- Item a greate text of the gospells for the yeare w^t thymage of the Crucifix & of Marie & John all gylte w^t iiij ymages at the iiij corners
- Item a lesse texte of the gospells w^t thymages allsoe of the Crucifix Marie & John & iiij ymages at the iiij corners
- Item a texte of the gospells plated w^t silv^r & gylte w^t thymages of the Trinitie graven apon thone syde & v bosses of silv^r apon thother syde
- Item a greate texte of the gospels on syde therof is platedd w^t silv^r & p^rcell gilte & graven w^t thymage of the doome
- Item a texte of the Epistells on syde wherof is partlie platedd w^t silv^r & gylte w^t a crosse & an ymage therin & thother syde hathe iiij bosses of silver
- Item ij longe staves vsedd to carie the Crosses apon in processions all throughlye platedd w^t silv^r Exceopt on whiche is nott thorowe oughtlye platedd w^t silv^r but to the myddes onlye
- Item a large Maser w^t a bande of silv^r & gylte havinge allsoe a standinge foote of silver and gylte
- Item on faire large coope of nedle worke full of ymages w^t perels in the orpher⁹ 1.
- Item two coopis of clothe of golde 2.
- Item five coopis of clothe of tisshewe blewe 5.
- Item on coope of tisshewe greene w^t a goodlye orphre⁹ to the same 1.
- Item a fayre coope (redde) velvett tisshewe 1.
- Item eoopis of redde tisshewe in number three 3.
- Item two faire eoopis of redd tisshewe 2.
- Item a greate large coope of nedell worke w^t divers ymages therevppon 1.
- Item two faire and goodlie eoopis of redd tisshewe 2.
- Item on fayer riche eoope of nedlewoorke 1.
- Item two goodlie coopis of tisshewe blewe eolor 2.
- Item two verie faire coopis of blewe tisshewe 2.
- Item on faire large coope of blewe clothe of tisshewe 1.
- Item two coopes of blacke tisshewe for requie 2.
- Item on coope of redd velvett powderet w^t flowers of golde 1.
- Item a coope of redd velvett powderet w^t Egles and w^t bookis vppon it I.
- Item on coope of redd vellvett w^t crounis 1.
- Item two coopis of redd velvett on w^t the Sonn and Moone thother w^t rosis 2.
- Item a coope of redd velvett powderett w^t flouris 1.
- Item on coope of redd velvett w^t flouris of golde vpon it 1.
- Item twelve coopis of whight & greene velvett w^t braunches & appuls of golde on them 12.
- Item on coope of blewe velvett goodlye w^t flouris of golde 1.

Item a coope of greene velvett w ^t flouris of golde	1.
Item two coopis of blewe velvett w ^t crownis of golde vppon them	2.
Item on coope of blewe velvett w ^t faire braunches of golde vppon it	1.
Item on coope of blewe velvett w ^t crownis	1.
Item a coope of redd velvett w ^t a good orpher ⁹	1.
Item foure greate & large coopis w ^t armis of golde and silv ^r and ymages w ^t a rünyge vyne	4.
Item two coopis of redd velvett havinge noe worke on them butt playne	2.
Item a coope of redd velvett w ^t egles & books vpon it w ^t an anngell & flouris and w ^t redde stones in the orphris	1.
Item on coope of redd vellvett w ^t a rünyng vyne and ymages theron	1.
Item a coope of redd velvett	1.
Item a coope of blewe velvett fayre	1.
Item on coope of blacke velvett for requiē	1.
Item foure goodlie newe coopis of whight damaske w ^t lillie potts and the splayde Egle of the kyngs gifte	4.
Item two faire newe coopis of whight damaske w ^t anngells	2.
Item two newe coopis of whighte damaske w ^t anngells and flouris ther vppon	2.
Item on coope of whight damaske w ^t the holye goste w ^t a fayre orph ^r es to it	1.
Item a coope of whight damaske w ^t Egles & w ^t this worde Russell	1.
Item thre coope of wight damaske powderedd w ^t the holye goste	3.
Item on coope powderedd w ^t the name of Jhūs	1.
Item on coope of redd silke powderedd w ^t lyones & swaīes in the orph ^r es	1.
Item thre coopis of whight damaske w ^t anngells & an M. crownedd	3.
Item on coope of whight silke powderedd w ^t popin Jayes	1.
It. two coopis of whight damaske on w ^t the Sonn & thothre w ^t flouris	2.
Item on coope of grene silke	1.
Item a coope of redd silke w ^t lyones	1.
Item a coope of redd silke w ^t the name of Jhūs	1.
Item a large coope fynelie made w ^t ymages	1.
Item a coope of redd silke w ^t lions of golde	1.
Item coopis of redd damaske w ^t parroures of grenc velvet & grene damaske to the nombre of seventene	17.
Item a coope of blewe damaske w ^t fayre orpher ⁹ the chalice & the hoste vppon it	1.
Item twyntie & foure coopis of whight damaske w ^t the opher ⁹ of grene velvet and grene damaske powderedd w ^t floures de lucez and floures of golde	24.
Item six coopes of redd damaske w ^t the orphres of grene velvet & grenc damaske w ^t flouris	6.
Item whight coopis of damaske & silke of divers sortis twentie & two	22.
Item on large cope of grene silke	1.
Item thirtie faire coopis of grenc silke w ^t flowres of golde wrought in them	30.
Item a coope of redd silke w ^t lions & ooke trese	1.
Item a coope of crymesine damaske w ^t greyhounds and birdes	1.

Item a coope of redd damaske	1.
Item two coopis of blewe silke on w ^t osteriche fethers, thoth ^r ooken trees	2.
Item nyne coopis of faire blewe silke	9.
Item a coope of violett silke w ^t wheate sheaves of golde	1.
Item a faire coope of whight damaske w ^t floures of golde	1.
Item tenne fayre large coopis of redd silke w ^t ymagerie & other div ^{rs} works	10.
Item twelve coopis of blewe silke baudekin w ^t floures of golde wrought in them	12.
Item on whight coope w ^t pirells in the orphres of the same	1.
Item a large coope of blewe silke w ^t lions and oketres	1.
Item two coopis of fayre redd bawdekin w ^t the ehallee & the hoste	2.
Item twentie coopis of reedd bawdekin of divers sortis woven w ^t golde	20.
Item on coope of goodlye bawdekin	1.
Item eight coopis of fyne bawdekin verye faire	8.
Item fowre coopis of sadd coloredd bawdekin of blaek & redd silke	4.
Item six coopis of grene bawdkin	6.
Item thre coopis of sadd colored bawdekin	3.
Item eleven coopis of litell valor worn nott to be estemedd	11.
Item a vestment & twoo tunicles of elothe of golde	3.
Item two tunieles of redd velvett tisshewe	2.
Item two tunieles of blewe elothe of tisshewe	2.
Item two tunieles of blaek elothe of tisshewe for requiē	2.
Item two tunieles powderedd w ^t the name of Jhūs	2.
Item two tunieles of redd velvett w ^t erownes	2.
Item on vestment faire of redd vellvett w ^t the vyne & ymagerie thervppon	1.
Item two tunieles of blewe velvet w ^t floures of golde	2.
Item a vestment and two tunicles of grene velvett w ^t floures of golde	3.
Item a vestment of blewe velvett w ^t a fayre orpher ⁹ w ^t erownes of golde and two tunicles of the same	3.
Item a goodlye fayre vestment of blewe velvett powderedd w ^t floures of golde	1.
Item a faire vestment of blaek vellvett for requiē w ^t two tuni- cles to the same	1.
Item a vestment of redd velvett w ^t erowns of golde uppon it	1.
Item two tunieles of redd velvett w ^t Egles and books appon it w ^t annells and floures wythe redd stones in the orphres	2.
Item two tunieles of redd velvett w ^t a rūnyng vyne and ymages theron	2.
Item vestment & two tunieles of redd velvett	3.
It. two tunieles of blewe velvett	2.
It. two tunieles of redd velvet w ^t longe stripes of golde	2.
It. a vestmente of redd velvet w ^t annells & floures of golde	1.
It. a vestment & two tunieles of newe whight damaske w ^t lillie potts & the splayde egle of the kyngs gyfte	3.
Item a vestment & two tunicles of whight damaske w ^t annells	3.
It. two tunieles of whight damaske powderedd w ^t the holye goste	2.
Item two tunieles of newe whight damaske w ^t floures of golde uppon them	2.
Item on vestment of redd silke w ^t lions of golde	1.

It. two tunicles of blewe silke w ^t lions and ooke trees . . .	2.
Item a faire vestment of greene silke w ^t anngels of golde & two tunicles . . .	1.
It. a vestment & two tunicles of blewe silke w ^t crounes & osteriche fethers . . .	3.
Item a large vestment of redd silke w ^t the Crucifix on it . . .	3.
It. another fayre vestment redd silke full of crosses & two tunicles . . .	3.
It. a vestment & two tunicles of faire redd bawdkin w ^t the chalice and the hoste . . .	3.
It. two tuncyles of redd silke w ^t lions & ooke trees . . .	2.
It. two tunicles of crymisen damaske w ^t greyehoundes & birdes . . .	2.
It. a vestment of blewe silke w ^t ostreche fethers . . .	1.
Item two vestments of silke red on w ^t lyons, thother w ^t greyhounds . . .	2.
Item two tuncyles of whight damaske w ^t floures of golde . . .	2.
Item a vestment of redd silke for lente w ^t two tuncyles to the same . . .	3.
Item tenn tunicles for the bisshopp of bawdkin when he dothe mynystre of divers sortis & colors . . .	10.
Item a vestment & two tunicles of fyne bawdkin verie fayre . . .	3.
It. foure tunicles of faire blewe silke of on sorte . . .	4.
It. three tunicles of sadd colored bawdkyn of black & redd . . .	3.
It. a vestment & two tunicles of grene bawdkin . . .	3.
Item two vestments of bawdkin . . .	2.
Item fourtene copes of bawdekin of divers sorts . . .	14.
It. two vestments & two tunicles . . .	4.
Item two other vestments of litell valor & two tunicles to the same . . .	4.
It. a vestment & two tuncyles of redd sylke . . .	3.
It. a vestment of whight fustian . . .	1.
It. a vestment of yelow satin w ^t two tunicles . . .	3.
It. a tunicle of redd sylke onlie . . .	1.
It. a vestment of redd silke w ^t two tunicles to the same w ^t two flours of golde . . .	3.
Item two tunicles w ^t wheate sheaves . . .	2.
Item on faire vestment w ^t wheate sheaves . . .	1.
Item six curtains of divers sortis . . .	6.
It. a riche front for the high alt ^r full of perels & goodlye wrought theron . . .	1.
Item an other frunt wrought in golde & perell . . .	1.
Item a fronte richelie sett w ^t perells w ^t the Sonn & the Moone and theddes of the twelve Apostells . . .	1.
It. an hanginge of whight damaske powdered w ^t the holyc goste & richelie made w ^t nedellworke in the myddes w ^t curtines of whight Sarcenett . . .	1.
It. an hanginge of redd velvett w ^t anngells a goodlye crucifix w ^t Marie & John . . .	1.
Item an hanginge of blewe silke w ^t fayre and goodlye ymages theron . . .	1.
Item a hanginge of blewe silke w ^t the Crucifix Marie John in the myddes goodlye wroughte . . .	1.
Item a hanginge of redd silke w ^t longe stripes of golde verie fayre . . .	1.
Item a hanginge of redd bawdkin for the lowere parte of the alt ^r w ^t a fronte . . .	1.
Item an hanginge of whight damaske w ^t flours of silke . . .	1.

- Item an hanginge of redd and pretie bawdkin w^t a crucifix Marie & John w^t floures 1.
- Item a fronte of blewe silke w^t ymagerye 1.
- It. an hanginge for the highe alt^r of blacke damaske 1.
- It. fayre curtines of blacke sarcenett 1.
- It. an hanginge for a syde alt^r of whight damaske w^t floures of golde vppon it 1.
- It. a greate & large canipie of tisshewe redd color fayer & newe fringedd abought goodlie for the kyngs Mai^{tie} to go vnder when he comethe to the chirche 1.
- Item on canipie of redd tisshewe for the Sacrament 1.
- It. on other canipie of grene tisshew for the same purpose 1.
- It. two riche clothes for the garnishinge of the Sepulchre 2.
- It. two other smaller clothes for the Sepulcher of nedle worke on of y^m of the sepulchre & thother of the resurrection 2.
- Item a pawle of blacke velvet to leye vppon a corps w^t a large crosse of tisshewe 1.
- It. a greate pawle of whight silke w^t a large crosse of redd silke powderedd w^t lions of silv^r 1.
- Item a greate clothe of redd silke miche like to a pawle w^t lions of golde vppon it 1.
- Item a bordre of black sarcenet w^t a fringe of blacke silke myxt w^t golde well giltedd and of a greate lengthe 1.
- Item thertie & vj bawdkins for to garnishe the quyer at enye triumphe or at the kyngs Mai^{ties} cōmynge of divers colors & sorts 36.
- Item a faire longe bawdkin for the quyer allso of the longeste 1.
- Item thirtie & on bawdekins for the quyer allsoe of divers sortis & colors 31.
- Item two faire longe bawdkins of the beste sorte for the quyre 2.
- It. greate and weyghtie bawdkins for the bisshoppes fee for the garnishinge therof when he mynystrethe in nōbre therttene 13.
- It. five bawdekins to goe abroade 5.
- It. fyve Cusshynes to goe abroade 5.
- It. on greate Cusshyūe thone syde of clothe of Tysshewe verie faire & thother syde of velvett longe to lene vppon 1.
- Item Cusshins coveridd w^t blewe satin fayer & greate to lene vppon in nōbre three 3.
- Item other Cusshynes of fayre bawdekin to kneele vppon & to lene greate & smale in nombre fourtene 14.
- Item eyghte fardells of allbis w^t stoles fānels & parroures cōteyninge the nombre of thertie and nyne 39.
- It. thertene allbis w^t stolis fānels & parroures savinge two of them have none 13.
- It. thertie & on Allbis of divers sorts w^t their parroures 31.
- It. nyne Allbis goinge abroade for the Comunion 9.
- It. Alt^r clothes of diaper & other playne clothes for the table in nombre seven 7.
- Item fyve fyne towells for the Comunion 5.
- It. Corporax Casis w^t the lynnyn therto belonginge in nōbre nine 9.
- It. in the Steeple of bells in nombre fyve 5.
- It. doble hanginge of tapestree for the quyer & on turkeye carpett for the cōmūyon table 3.
- Ther was solde the xvijth of Octobre in the same yere on gylte Crosse w^t a foote and a vice w^t Marie and John &c. wayinge thre scoer & seven vnces and an halfe byethe consente of the Deane and chapit^r vnto Robert Raines,

goldsmith at ———v^s and six pence the vnce Sm^a ———,
 eyght tene poundes enleven shyllings and thre pence,
 whiche moneye as yett remaynethe in the handes of the
 keper of the vesturie towarde the greate charges of an
 alteracion and chaunge of a newe place for the ministracion
 of the Comunion in o^r Church.

WILLM. MEY,
 WILLM. ERMYSTED,
 GABRIEL DUNNE,
 GILBERT BOURNE.

[On a loose leaf found enclosed.]

from poules	{ In gilte plate—mvi oz.	} mdccxlvij oz.
by the lorde	{ In pcell. gilte—ccclxxvij oz.	
maire.	{ In white plate—ccclxiiij oz.	
Rec. oute of	{ Item in gilte plate—mmdcccxxvj oz.	} vj ^m ix ^c xxxix oz. di.
London	{ In pcell. gilte—mmdcxxxvij oz.	
	{ In white plate—mcccclxxxv oz. di.	

Tot^{ls}—viiij^mvj^d lxxxvj oz. di.

Item one Ryng of golde w^t a stone } di. oz. di. q^rt
 the'in set called a topias weing }
 Item two myters garnished w^t silver and gilte }
 and w^t course stones or glasses weing } lxj oz.
 altogedirs }

LABARTE'S ARTS OF THE MIDDLE AGES.

Handbook of the Arts of the Middle Ages and Renaissance, as applied to the decoration of furniture, arms, jewels, &c. &c. Translated from the French of M. JULES LABARTE. With notes, &c., copiously illustrated. London: J. MURRAY. 1855.

THIS translation of M. Labarte's descriptive catalogue of the Debruge-Dumenil Collection is invaluable to the art-student: and its profuse illustrations and careful index make it a most admirable book of reference. We give a list of its contents as the best means of informing our readers of the extent of information, not easily obtainable elsewhere, which this volume contains. M. Labarte treats of the arts in the following order: Sculpture, Painting and Calligraphy, Engraving, Enamels, Damascene work, Lapidary's work, the art of the Goldsmith, Ceramic art, Glass, Armour, Locksmith's work, and Furniture, ecclesiastical and domestic. And, in addition, there is a short, and not very satisfactory section, on Oriental Art.

It would have been better perhaps had the present editor made the treatise still more complete by adding chapters on the few branches of art, such as Embroidery, and Mosaic, which being not represented (we suppose) in the Labarte Collection, do not find a place in that which was in its first conception merely its explanatory catalogue. But we

have little reason to complain of a few desiderata in the presence of so highly satisfactory a compendium.

The subjects most fully treated are Enamels and the Ceramic Art. It was new to us that that great man, Nicolas of Pisa, (whose art-biography has yet to be written by a modern pen,) had reformed enamelling as well as so many other branches of art. We find in this volume some interesting particulars of the famous enamelled reliquary of Orvieto which no one has for a long time been permitted to see. The shrine contains "the holy corporal of Bolsena:" and is itself a metal-work model, weighing 600 lbs., of Orvieto Cathedral itself. The date is said to be 1338, and it was the work of Maestro Ugolino, a goldsmith of Siena. D'Agincourt was not allowed to see this shrine, nor again Du Sommerard: it being considered too sacred for display to merely "artistic curiosity." But D'Agincourt gives a drawing, copied in the work before us, borrowed from a history of Orvieto by Father della Valle: and M. Labarte argues that the famous enamels must be not of the Limoges kind, but "translucid enamels upon a chasing of relief."

It is almost impossible to choose extracts from a book of reference like this: and we shall confine ourselves to warmly recommending the volume to our readers; many of whom must often have desired just such a guide as this into the mysteries of the subsidiary branches of the art of the middle ages.

It may be useful perhaps to give prominence to M. Labarte's remark (p. 275.) that in no collection in Europe is there known to be any specimen of the celebrated pottery with enamelled subjects belonging to the manufactories of the Lower Empire. This Greek method is elaborately described by Theophilus: and any example of it would be very precious. The attention of travellers should be called to the value that would attach to any well authenticated specimen.

This volume, as forming together with Mr. Fergusson's *Handbook of Architecture*, part of a series of highly illustrated Manuals of Art, is especially to be welcomed.

JONES AND FREEMAN'S SAINT DAVID'S.

The History and Antiquities of S. David's. By WILLIAM BASIL JONES, M.A., and EDWARD AUGUSTUS FREEMAN, M.A. Parts III. and IV. 4to. London: J. H. Parker; Tenby: Mason.

WE congratulate Messrs. Jones and Freeman on the completion of their laborious task by the publication of the third and fourth parts of their elaborate history of the cathedral church and see of S. David's. Part III., which we regret to say we omitted to notice at the time of its appearance in 1853, concludes in Chapter V. the architectural history of the Cathedral; bringing down the miserable account of its spoliation and neglect, until the revival, very lately, of a better feeling, and the actual commencement of some works of proper restoration. The Vith. Chapter

is one of remarkable interest, being devoted to "the subordinate buildings and minor antiquities" of S. David's. Here we have a description of the cloister, and of Bishop Houghton's College (founded 1377) which this cloister connected with the cathedral church. The chapel of this college, now roofless and much ruined, was of good architectural character, and raised on a barrel-vaulted crypt. It had a separate tower, still remaining; though its broached spire if ever finished, has now perished. Of the college little remains but the barrel-vaulted undercroft. The Episcopal Palace, now also in ruins, was of rare beauty, and excites the eloquent admiration of our authors. It was founded by Bishop Gower, about 1342, and consequently is a specimen of the earliest Middle-Pointed. Its general plan was quadrangular. The most striking architectural peculiarity presented by its ruins is the parapet, running round the whole pile. Its beautiful arcading is rendered still richer by the polychromatic effect produced by the alternation in the voussoirs and spandrels of different coloured stone. The hall remains tolerably perfect in its shell: of the chapel little is preserved but some shattered walls. A smaller chapel, or oratory, is also distinguishable within the limits of the Palace; besides a smaller hall, and a kitchen. The digression on Bishop Gower's architectural influence will be read with much profit and interest. In the tower-gate Messrs. Jones and Freeman recognize a detached campanile, as at Chichester: and they very ingeniously discover the place of a former "Calvary" in a remarkable triangular piece of ground with an artificial mound in it, now planted. This chapter concludes with notices of the outlying chapels, crosses, wells, &c. We much wish a plan had been given of the whole *entourage*.

The fourth part is occupied with the conclusion of chapter vii, containing the general history of the see. This is treated, though with great minuteness, very agreeably; and the details, though many of them of but local interest, are readably given. Delicate questions—such for instance as attach themselves to the legendary story of S. David himself—are discussed with much judgment and caution; and the very curious narrative of the attempts of Giraldus Cambrensis to obtain the see is a real contribution to historical and ecclesiastical literature. The whole work is singularly minute and complete; is indispensable to all persons connected with S. David's, and will find an honoured place in all topographical collections. The appendix contains complete lists of the Bishops and dignitaries of the church; a very curious series of chapter accounts extracted from the *Liber Communis*, and an excellent index. The concluding part contains nothing distinctively architectural except its plates. These are six in number. The first is a very striking external perspective view from the north-east, embracing the cathedral, the college, and the palace. The next is an architectural drawing of the south wall of the "north chapel aisle"—a curious and not very intelligible term. The following one represents the east side of the north transept, and then we have an internal perspective of the presbytery. The two remaining plates are ground plans, by Mr. R. K. Penson; one of them merely in block, with shadings so as to show the respective dates of the various portions of the building; the other

elaborately figured so as to give the groining, the ritual arrangements, &c. Both are excellently done; but it is almost incredible that neither of them has a scale! This, though doubtless an oversight, is an omission altogether extraordinary when we remember Mr. Freeman's remarkably practical architectural knowledge. We confess that the absence of a scale is to us a serious drawback from the pleasure with which we should otherwise have welcomed the appearance of careful ground plans of so interesting a church. But it is the only abatement to be made from our warm commendation of this well-executed book.

DOLLMAN'S ANCIENT DOMESTIC ARCHITECTURE.

Examples of Ancient Domestic Architecture. By FRANCIS T. DOLLMAN, Architect, Author of *Examples of Ancient Pulpits, &c.* Part I. London: Bell and Daldy.

WE have already noticed the prospectus of this useful work; of which the first part has just appeared. The buildings illustrated in this number are S. John's Hospital, Northampton, and the Grey Friars', or Ford's Hospital, Coventry. Part II. will contain S. Cross, near Winchester; Blundell's School, Tiverton; and the Bede House, at Stamford. The first plate gives a west elevation of the Northampton Hospital—both of its Third-Pointed chapel and its curious hall; the latter being askew so as to line with the street. Plates 2, 3, 4, are details drawn to scale and carefully engraved. We venture to recommend Mr. Dollman to give, in his future parts, fewer details and more plans and elevations; at least in the case of late-Pointed structures whose sole merit consists in picturesque general design and adaptation. Few persons would go to this late example for details—but its ground plan, and so also the very interesting ground plan (in plate 5) of the Grey Friars', Coventry, will be found full of suggestive value. The latter building is a curiously elaborate specimen of very late-Pointed timber-framing; the details of which are illustrated in five more plates completing the part. Had the ascertained date of foundation been added to the plates, it would have been useful. We highly commend the execution of this work, which strongly deserves, and we hope will receive, encouragement.

EXETER DIOCESAN SOCIETY'S TRANSACTIONS.

Transactions of the Exeter Diocesan Architectural Society. Volume V. Part II. Exeter, 1855.

AMONG the contents of this new part we find a paper by Colonel Harding on the Churches of Lustleigh and Ilsington. The parsonage at the former place must be a building of great interest as it dates from

the time of Edward IV. Its original roofs have lately been re-opened. The next paper is by W. R. Crabbe, Esq., and is entitled "Some Account of the Monumental Brasses of Devon." Mr. C. Spence continues his *Iter Cornubiense* in a Third Part, describing Trevalga church, Forrabury, Boscastle, Advent, Lanteglos, S. Teath, S. Endellion, and Roscarrock. Mr. J. W. Fraser contributes an article on the "Church Architecture of the South of France;" and the Rev. J. L. Fulford one on "Church Worship and Chancel Arrangements." The Part is enriched with several illustrations, of which the most interesting is a drawing by Mr. Fraser of the singular castellated church at Luz in the Pyrenees, built by the Knights Templars.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE was held on April 23rd. Present—Mr. Beresford Hope in the chair, Sir C. Anderson, Mr. Chambers, Mr. Dickinson, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. W. Scott, and Rev. B. Webb.

The Rev. Beynon Battley, C. Fielding, Esq., Architect, and T. C. Lewis, Esq., Architect, were elected members.

The Annual Report, and also the Music Report, were read and agreed upon.

The Committee examined with much interest the rough sketches of the two chief prize designs in the Lille Competition; those by Messrs. Clutton and Burges and those by Mr. Street. Mr. Street met the Committee, and informed them of a cheap organ, sufficient for sustaining an ordinary choir, and so convenient in shape that it can be affixed by brackets to a chancel wall without impeding the vista, manufactured at a low price by Mr. N. Hall of Upton Scudamore. He also mentioned that some common *prie-dieu* chairs had been imported from France at a most trifling cost, with which he had fitted up more than one church—at least for temporary use—at a great saving. The Committee examined his drawings for a very beautiful arcaded cenotaph, in memory of Archdeacon Hodson, for Lichfield Cathedral; for the restoration of S. Laurence, Castle Rising; for the restoration of S. Andrew, Collingbourne-Ducis, Wilts; and for a new rectory in the same place; and also for the restoration of Blymhill church, Staffordshire; and for new schools in the same parish.

The Committee also examined Mr. St. Aubyn's design for Kilmaloada church, Ireland; an useful design by Mr. Clarke for a village club-room at Parndon, Essex; and Mr. Slater's designs for the beautifully situated and remarkable vaulted church of S. Serf, Burntisland, Scotland; for some extensions of the college at Lancing; and for the restoration of S. Mary Stowting, Kent.

Certain designs by Mr. S. S. Teulon were also inspected by the Committee, including the plans for rebuilding and enlarging Alderbury church, Wilts; for a new church at Burringham, Lincolnshire; for

the church and parsonage of S. Thomas, Lambeth; for a chapel-school and residence at Chieveley, Bucks; and for a school and school-house on Sunk Island, Yorkshire. A drawing by Mr. Lewis of the proposed external canopied tomb of Sir Henry Bishop, was also exhibited.

Sir C. Anderson called attention to the general inaccuracy of architectural drawings of spires, and promised to communicate his observations to the *Ecclesiologist*. Lord R. Cecil, secretary of the S. Alban's Abbey Restoration Committee, consented to communicate a paper on that subject to the next number.

Another number of the "*Dietsche Warande*" was received; and the Committee agreed to enter into formal union with the Middlesex Archæological Society. It was determined to present the *Ecclesiologist* to the Library of the Architectural Museum.

An unsatisfactory design by Messrs. Ward and Nixon for a memorial window in Wilburton church was examined; and letters were read from the Rev. D. A. Beaufort, the Warden of S. Augustine's College, the Bishop of Glasgow, the Incumbent of Clocaenog, and others.

A resolution was adopted, which it was agreed to communicate to the R. P. Martin on the part of the Lille Jury, expressing a hope that the result of the competition would tend to unite more closely the lovers of mediæval art throughout Europe.

It was agreed to propose at the Annual Meeting the omission of the words "*late Cambridge Camden*" from the name of the Society; and to propose the five officers, and the Rev. W. Scott for re-election on the Committee, and A. S. Eddis, Esq., and M. H. Jenner, Esq., for the new auditors.

The Seventeenth Anniversary Meeting of this Society was held on Wednesday Evening, April 23rd, at the Architectural Museum, Canon Row, Westminster. In the absence through illness of the President of the Society, the Chair was taken by Mr. Beresford-Hope, the Chairman of Committee.

Among those present were Mr. Digby Wyatt, (a visitor) Sir C. Anderson, Mr. André, Mr. Bruce Allen, Rev. J. Bampfield, Mr. Barber, Rev. H. Burney, Mr. Burges, Mr. Clarke, Mr. Clutton, Mr. Dickinson, Mr. France, Rev. S. S. Greatheed, Mr. Hart, Rev. T. Helmore, Mr. J. Johnson, Mr. Lewis, Rev. A. Mason, Mr. Masters, Mr. Parnell, Rev. W. Scott, Mr. G. G. Scott, Mr. Skidmore, Mr. Slater, Mr. R. Smith, Mr. Street, Mr. S. S. Teulon, Mr. W. M. Teulon, Rev. W. G. Tozer, Mr. Truefitt, Mr. Wakeling, Rev. B. Webb, Mr. H. Webb, Mr. White, Mr. Withers, Rev. F. Wrench, &c.

Among the objects of interest displayed in the Museum, were a collection of illustrated archæological works published by the Royal University of Norway; an embroidered frontal for the Cathedral-church of S. Ninian's, Perth, recently executed by the Embroidery Society; a collection of church plate, jewelled and enamelled, by Mr. Keith; some photographs of metal-work, especially of some floral groups, by Mr. Skidmore; some of the fictile-ivory casts of the Arundel Society; and the font-cover for Brighton church, carved with groups in relief, by Mr. Forsyth, from Mr. Slater's designs.

The following Annual Report was then read by the Hon. Secretary, the Rev. B. Webb.

“On meeting the Society upon this the seventeenth anniversary of its existence, the committee of the Ecclesiological Society is able, as on former occasions, to report the gradual and satisfactory progress of the cause to which its labours are devoted. Such progress—solid and quiet—is the natural and desirable condition of a course really winning its way at a time when the novelty of its principles has worn off, and especially in a year of the difficulties and taxation created by an European war. The return of peace will probably give a new life to ecclesiological enterprise; and the recent announcement of an universal competition for a pile of Government Offices of extraordinary magnificence may be an earnest, we hope, of a future of architectural developement, in which our national Pointed style will claim and maintain its due precedence.

“In proceeding to the immediate operations of your committee, it has, in the first place, to report the regular publication of the *Ecclesiologist*, the conduct of which forms one of the most important portions of the task confided to it. The committee is sensible, however, that in spite of all its endeavours, many important architectural works, both original and restorations, are of necessity left unnoticed in the society's journal. Your committee might often fill the pages of the *Ecclesiologist* with accounts of new and restored churches borrowed from local journals: but it remains constant to its principle of only admitting, except in such exceptional cases as foreign or colonial works, the original notices of competent and known eyewitnesses. Upon two important occasions during the past year, your committee entrusted to special deputations of its body the task of proceeding to the Continent and of embodying the fruits of the journey in formal reports, which have appeared in the *Ecclesiologist*.

“The first occasion was the Universal Exhibition at Paris, which, in its results as to art in general, and more especially in its ecclesiological aspect, was elaborately reviewed in the *Ecclesiologist* of last autumn. Your committee is likewise indebted to the same deputation for an interesting article upon ecclesiological progress in Paris, which appeared in the number for last August. The second occasion referred to, was the Exhibition at Lille, of the forty-one designs sent in for the competition, open to all nations, for the projected cathedral. A report upon this competition, including a criticism of every design exhibited, appeared in the current number of our journal. The verdict of the jury is just announced, and is at once so satisfactory to the ecclesiological cause in England, and in particular to this society, and so honourable to the distinguished jury which adjudicated, that your committee must deviate from the strict order of its report, to announce that the first two prizes have been won by English architects, honoured members of this society—Mr. Clutton and Mr. Burges having carried off the first, and Mr. Street the second. All these gentlemen have appeared as contributors of valuable articles to the pages of the *Ecclesiologist*. The third prize has been won by M. Lassus, whose

position in the architectural world of France it is not necessary to advert to, and who, it must not be forgotten, is himself also an honorary member of this society, as well as a contributor to the *Ecclesiologist*. Your committee cannot do justice to its national feeling and to the regard which it entertains for the successful competitors for the two first prizes, without formally tendering to them its congratulations at a victory in a contest, in which the rivalry is as friendly as it is keen. Those who have read the report which the deputation published will have noticed that two designs, supposed to have been of English production, were markedly singled out for commendation. These are the designs to which, upon a totally independent adjudication, the two first prizes have since been allotted. Besides the three prizes the French jury has awarded the graduated distinctions of gold medals, silver medals, special and ordinary honourable mentions, publishing the names in every case. Including the three great prizes, the number of names thus made public is nineteen, or very nearly one-half of the whole body of competitors. Out of these, eight are English: only four belonging to France; the rest to Germany, and the Low Countries, with one Swiss architect. The ensuing number of the *Ecclesiologist* will contain this list, with such further observations as it may seem expedient to offer. Before your committee quits this branch of the subject, it must revert to the wish already expressed in the pages of the *Ecclesiologist*, and elsewhere repeated, that the designs may be exhibited in London. The Architectural Exhibition of next December offers obvious advantages for this exhibition, and the authorities there have manifested a laudable zeal to effect an object so desirable.

“Your committee has now to offer its warm and sincere thanks to the many writers who have contributed to the pages of the *Ecclesiologist* during the past year: and in particular to Mr. G. G. Scott, for a paper on the characteristics of Italian Pointed, embodying his remarks made in the discussion on that subject at our last annual meeting; to Mr. Street for an interesting illustrated paper on Munster and Soest; to Mr. Burges for a paper on Incised Slabs and Pavements; and to Mr. J. S. Walker for a paper, with a ground plan, on Bredon church. Our thanks are due also to the authors of the papers on the life and works of the late R. C. Carpenter; on Belgian churches (though this series has not advanced beyond a first number); on the churches of Warwickshire; to those who have taken a part in the drawn battle of ‘Moveable Benches v. Chairs;’ to the translator of Herr Zwirner’s reports of the progress of the works at Cologne cathedral (which bring up our information as to that gigantic undertaking to the present time); to Mr. Fuller Russell, and his opponent (in our last number), on the subject of Dutch Art; and—in another department of our labours—to the author of the paper on De Witt’s Palestrina; to H. S. L. for his interesting communication on the Theory of the Prayer Book; and to the compilers of the series entitled *Sequentiæ Ineditæ*, the value of which has been seemingly more appreciated by foreign liturgical writers, such as Dr. Daniel, than at home. Finally, our reviewers must be thanked for their several contributions; and we must mention more than one correspondence of interest: such as those on Symbolism,

on the ecclesiastical colours of the Sarum Use, and on our older Service Books. Neither must we forget our grateful acknowledgments to Mr. Murray for the loan of several woodcuts from Mr. Street's and Mr. Fergusson's books, with which the respective reviews of these works have been illustrated.

"The publication of the Twelfth and concluding Part of our *Instrumenta Ecclesiastica* brings the Second Series to a conclusion. Our special thanks are due to Mr. Butterfield, the late Mr. Carpenter, Mr. Slater, Mr. Street, and Mr. Woodyer for their help in this work. The subject of the concluding part is a design for a church in iron. The attention of members of the Society is directed to a letter in the last *Ecclesiologist* from Mr. Skidmore relative to the execution of this design for a church, which is the more necessary at a time when most inferior iron churches are thrown upon the market at exorbitant prices. Mr. Skidmore is able to speak with authority upon the artistic treatment of iron on a large scale from the extensive and interesting work he is employed on in the new Museum at Oxford.

"In the other branch of our pursuits, the notation of the Second Part of the Hymnal Noted has been all but completed. There may be mentioned here the identification by two members of our Committee of a MS. of considerable liturgical value in the Library of Sion College—a Service Book of York Use, no perfect copy of which was before known to exist.

"The manufacture of church plate by Mr. Keith under the Society's auspices has been successfully continued; and he still furnishes non-professional applicants with plate designed under the Society's superintendence. It would be a great oversight to pass to another branch of our subject without a tribute to the artistic excellence displayed by Mr. Skidmore in church plate, and larger works in metal.

"The subject of the more seemly performance of Funerals, which has always commanded a large share of the Society's interest, has made progress during the past year in public opinion. In various parts of the country, and in London—especially in instances where the S. Alban's Burial Guild has come into operation—funerals properly performed have removed prejudices and have proved highly impressive in their effects on all classes. The Committee would take this opportunity of especially recommending that Guild to such as are interested in the practical improvement of funeral arrangements. With its help, or with the services of the undertaker (Mr. Vigers, 8, Lower Grosvenor Place, Pimlico,) recommended by the Society, a funeral as it ought to be is no longer an impossibility in London: and we hope that means of extending the same benefits to the country districts may soon be organized.

"The ladies who form the Ecclesiastical Embroidery Society—and who undertake to work altar-vestments for scarcely remunerative charges in order to have it in their power to present fit hangings to colonial cathedrals or other places of equal interest—have met with deserved success; but would be glad of further help, either by donations and subscriptions, or by volunteer workers. The beautiful frontal for S. Ninian's, Perth, exhibited this evening, will plead the cause of

this practical and unpretending but admirable undertaking better than anything we can say.

"The Committee has held friendly communications or received Reports during the year from the Oxford Architectural Society, the Cambridge Architectural Society, the Exeter, Northamptonshire, Worcester, Lincoln Diocesan, and Buckinghamshire, Architectural Societies, and the Surrey and Middlesex Archæological Societies. The S. Patrick's Ecclesiological Society has published Essays on the two Cathedrals in Dublin. Vast good must be derived from these local efforts; but some means of combining and utilizing so much energy is still a desideratum.

"From the Colonies the Committee have had fewer communications than usual. Our member, the Rev. W. H. Walsh, has reported progress at Sydney: where his own peal of bells, cast by Taylor of Loughborough, has been just hung successfully.

"We have been in communication also with the Archdeacon of S. Kitts: to whom Mr. Slater has furnished an able design for S. George's, Basseterre, in that island, embodying all the local prescriptions as to safeguards against earthquakes, hurricanes and the effects of climate, though not complying with the Committee's own theory as to the speluncar character of the architecture properly suited to tropical countries.

"Our intercourse with Continental Ecclesiologists during the past year must next be mentioned. First in importance, comes the relation which has continuously existed between the Committee and the Lille Commission for conducting the Cathedral competition. The deputation that visited Lille went by the courteous invitation of the Commission: and, but for engagements which forbade it on his part, our Chairman of Committee would have been added to the Jury that selected the successful competitors.

"The Committee have also received with great interest several communications from M. J. A. Alberdingk Thijm, of Amsterdam, accompanying copies of the *Dietsche Warande*, a periodical treating of antiquities and ecclesiology, published in Dutch with a French supplement accompanying each number; and also specimens of a musical revival, parallel with our own, originated by him, in concert with a brother now deceased. The spread of ecclesiological principles in Holland, and the kind feeling expressed towards ourselves by its chief promoters, are subjects for great congratulation.

"The third quarter from which we have received marks of unexpected sympathy is Norway. A valuable present of ecclesiological works, profusely illustrated, has been received from the Royal University at Christiania. Our colleague, Mr. Gordon, formerly Secretary of Legation at Stockholm, and now minister at Berne, an excellent Scandinavian scholar, has undertaken to give a summary of these interesting publications in the *Ecclesiologist*.

"In home works the Committee have had considerably more than a hundred designs under their inspection since the last anniversary. Their thanks are due, for their courtesy in permitting this examination of their works, to the following gentlemen, named as usual in alpha-

betical order :—Mr. André, Mr. Burges, Mr. Clarke, Mr. Clutton, Mr. Hills, Mr. Hopkins, Mr. Johnson, Mr. Lewis, Mr. Norton, Mr. St. Aubyn, Mr. Scott, Mr. Slater, Mr. Street, Mr. Teulon, Mr. Truefitt, Mr. White, and Mr. Withers.

“They have also had opportunities of examining cartoons by Mr. Clayton and Mr. Oliphant, and some glass by Mr. Lavers; some carvings of great merit by Mr. Forsyth, and some decorative designs by Mr. Walter Smith, of the School of Design.

“Before proceeding to notice the most conspicuous ecclesiological publications and buildings of the year, the Committee must advert with satisfaction to the practical success of the Museum and School of Art, to the Council of which the Society are again indebted for permission to meet in this most appropriate locality to-night. The recent meeting for the purpose of distributing the first and second workmen’s prizes for stone and wood-carving respectively, was full of interest and hope. The Committee is glad to see that the programme for next year will be varied by iron-work being alternated for wood-carving.

“The Committee takes this opportunity of mentioning that it understands the sum collected for the Carpenter Memorial is now about sufficient to pay for the painted glass of the west window of S. Mary Magdalene Church, Munster Square; but the proposed Carpenter Prize for architectural students,—a branch of the Memorial in which the Committee would have felt a very particular interest,—is in great risk of being abandoned through want of funds.

“For the Mill Memorial a beautiful design of the proposed recumbent effigy has been prepared by Mr. Scott: and further steps in prosecution of this work will soon, it is hoped, be taken.

“The Broughton Memorial at Canterbury has been successfully finished since our last meeting.

“The value to art-students of the fictile-ivory casts prepared by the Arundel Society is so great that the Committee would call special attention to the series. They are exhibited in a Court of the Crystal Palace; where, on their first display, an excellent descriptive lecture was delivered by Mr. Digby Wyatt. The appointment of Mr. Fergusson to the post of General Director of the Crystal Palace gives reason for hoping that the interests of art may be much advanced in connexion with that building.

“Another subject which has attracted the attention of your Committee is the great importance of taking photographic views of all ancient buildings or details before they are either destroyed or restored, and also of the various stages of new buildings, in which their peculiarities of internal construction might be best elucidated, and their anatomy (so to speak) might be displayed. A collection of such pictures would be invaluable: and the present museum might well undertake to receive and arrange them.

“We come at length to the more important books published during the last year. First, must be mentioned, Mr. Fergusson’s very admirable Handbook of Architecture: Mr. Street’s elegant volume on the Brick and Marble Architecture of Italy, and the completion of Mr. E.

A. Freeman's and Mr. Jones' History of S. David's. Hewitt's Ancient Armour, and Labarte's Handbook of the Arts of the Middle Ages must also be noticed, as dealing with special branches. Mr. Digby Wyatt's report on the Furniture and Decoration of the Paris Universal Exhibition, included in the volume of reports, published by the Government, likewise deserves particular notice. To these publications we must add Messrs. Hopkins and Rimbault's elaborate work on Organs: and, as a subject of special liturgical interest, our friend Mr. Chambers' Legal Argument against Dr. Lushington's Judgment. This is especially remarkable for the curious inventories of church ornaments retained in the 6th year of Edward VI., extracted from the Record Office. Some of these documents Mr. Chambers has kindly placed at the disposal of the *Ecclesiologist*.

"In the department of ritualism we have to notice the publication of the Rev. P. Freeman's Principles of Divine Service; the first part of the Ancient Gallican Liturgies, edited by the Rev. G. H. Forbes and the Rev. J. M. Neale; and the 4th and 5th volumes of Daniel's Thesaurus Hymnologicus. Of these, the last contains an essay on Sequences contributed by Mr. Neale. The unexpected appearance of a second part of the reprint of the Sarum Breviary, by the same editor, the Rev. C. Seager, who published the first fasciculus more than ten years ago, must also be chronicled with satisfaction.

"France has witnessed the completion of the second volume of M. Viollet Leduc's Dictionary of French Mediæval Architecture, of which we have spoken in former years with high commendation. We also have to record the publication of the second and third parts (in one volume) of M. Lenoir's interesting work on Monastic Architecture, issued at the expense of the French Government.

"We come now to our usual brief notice of the principal architectural successes, whether of design or of restoration, during the past year.

"The completion of S. Paul's church, Dundee, by Mr. Scott; of Bedminster church, by Mr. Norton; and of Kingweston church, by Mr. Giles, are the most conspicuous works that have come under our own notice. Mr. Slater's church, at Burntisland, Scotland, is rising. Mr. Teulon's brick church of S. Andrew, Stamford Street, has remarkable merits. The magnificent rebuilding of Doncaster church by Mr. Scott is still in progress, and deserves peculiar mention. Mr. St. Aubyn's church at Kilmaloda, near Cork, is our most noteworthy example of architectural success in Ireland.

"But if the past year seems somewhat deficient compared with its predecessors in original constructions, it has in compensation been distinguished by an unusual zeal for the restoration of large and magnificent churches.

"In the first place we must mention Mr. Scott's great works at Newark and Holy Trinity, Coventry, now in progress; Mr. Slater's further carrying out of Carpenter's plans at Sherborne minster; Mr. Place's restoration at East Retford; that which Mr. Street very completely carried out of the small parochial church of S. Michael, Oxford; and the interesting one by Mr. Ward at S. Chad's, Stafford.

“A special interest—not merely as regards their peculiar style, but considered, as the practical refutation of the unhappy scheme for destroying the City churches—attaches to Mr. Scott’s projected restoration of S. Michael’s, Cornhill, (in which he is associated with Mr. Mason,) and that of which an important portion has been completed at S. Alban’s, Wood Street. The contemplated restoration of that interesting fragment of a large conventual church—S. Bartholomew, Smithfield—by Mr. Slater, seems unfortunately to be postponed : and we have heard nothing further of the important and much debated improvements of Great S. Mary’s, Cambridge.

“In buildings of cathedral dignity, Mr. Scott’s magnificent reredos at Ely is nearly completed. He has also introduced some excellent details in Westminster Abbey, while Canterbury Cathedral has received fresh enrichments of painted glass. We signalize as a subject of extreme hopefulness and importance in every aspect, the combined movement which is in progress under the guidance of the leading persons of the county of Hertford, not merely to restore S. Alban’s Abbey in a manner worthy of its architectural splendour,—but with the fittings of a cathedral, and with the specific desire that it should become the seat of a new Bishop. The selection of Mr. Scott to conduct the work is a guarantee that its promoters desire to have it well done—and the enthusiasm with which the notion has been received promises a result worthy of the beginning. The dean and chapter of Lichfield are setting a praiseworthy example in their desire to restore, at their own expense, the choir of their beautiful but disfigured cathedral,—and have appointed a mixed committee of architects and amateurs to report to them. The filling of the cloisters at Gloucester with painted glass is a very praiseworthy undertaking. Mr. Christian’s restoration of Carlisle Cathedral is in progress. It seems to have been undertaken upon good principles and in a very complete manner.

“The restoration (although for Presbyterian use) of Glasgow Cathedral by the government, with a sedulous regard to the claims of the architecture, is an unexpected proof of an improving public spirit,—and your committee greets with unfeigned delight the popular movement which has consequently arisen in Glasgow, to fill the windows of that Cathedral with painted glass, embodying subjects taken from Scripture, as an unmistakeable evidence of the weakening of what we do not scruple to term, an irreligious opposition to Christian art.

“To come to buildings of a collegiate character, we have to record the progress of S. Nicolas College, Lancing; and to mention Mr. Butterfield’s important works for the Sisterhood, at Devonport; Mr. Woodyer’s House of Mercy at Clewer, of which a description has appeared in our pages; Mr. Street’s House for Penitents, and Mr. White’s S. Michael’s School, both at Wantage.

“Schools of every description, school-houses, parsonages, and—those new features of the improvements of our times—village hospitals, and village club or reading-rooms—are rising in abundance; and an excellent unpretending type of appropriate architecture for these classes of buildings seems to be developing itself in every direction. We look forward to the successful solution of the problem of the application

of the Pointed style to domestic buildings of all kinds—the mansion, the shop and the warehouse.

“Of contemplated works, the Cathedral at Lille is of course the most important. Mr. Slater has been engaged successfully in developing Mr. Carpenter’s *motif* for a cathedral at Inverness. The projected church at Constantinople will be a work of importance and difficulty, which we shall watch with special interest. Above all the universal competition for a Palace of Government,—already alluded to—will be a most signal trial of English architects against the world, and of those who practise the Pointed style against their brethren of the classical school.

“Of foreign works we have no very accurate information. The restoration of Cologne proceeds; but the substitution of a mere *flèche* for the projected tower at the crossing, must be regretted, although it is probably inevitable. Sainte Clotilde, at Paris, is nearly finished, and M. Lassus’ church at Belleville is in progress. The completion of Nantes Cathedral, the re-erection of that at Marseilles, and M. Lassus’ new nave at Moulins, must also be noticed. The *Ecclesiologist* of the past year contains the description of the costly reproduction of a Basilica, erected a few years since by the art-loving King of Prussia, at Potsdam. The Architectural Exhibition of this year, and subsequently the pages of the *Illustrated London News* introduced us to a work of peculiar interest, the erection of a new church in Rome, in Pointed architecture of the Italian type, by an English architect, Mr. Wigley.

“In colonial church architecture, your committee has to report a combined movement made at Sydney to complete the external structure of the Cathedral, by a local subscription originated by a munificent person not resident in that part of the city.

“There is no important news from the United States, subsequent to the erection of Trinity Chapel, New York, noticed in the last report. The church at Baltimore, which was burnt down, has been rebuilt on improved ecclesiological principles. The Ecclesiological Society of New York has been modified into a Church building society.

“Reviewing the events of the year so to say, politically, in its bearings on our studies, we have grounds for hope as well as cause for anxiety. On untoward events, such as the judgment delivered by Dr. Lushington, in the cases of S. Paul’s and S. Barnabas’, the interference with a musical service at S. Mark’s, Chelsea, and the insensate, yet abortive, opposition to the Bedminster reredos, we have expressed our opinions in the *Ecclesiologist*. The church-rate question—so intimately concerning ourselves—is still unsettled: and the Church is threatened with that most lamentable result, the general imposition by Act of Parliament of a pew-rent system.

“As subjects of congratulation we have to mention that the Architectural Exhibition of 1855–6 was a decided advance on its predecessors. Mr. Scott’s election as an Associate of the Royal Academy is a homage to the growing influence of the Pointed school of architects: and the controversies in the Institute of British Architects and the columns of the *Builder*, between Mr. Tite, Mr. Petit, and Mr. Winston on the one side, and Mr. Scott, Mr. Street, and Mr. Ferrey on the other, arc

evidences of the importance and growth of those principles which it has been our study to propagate.

“We conclude with repeating our thanks to all, the advantage of whose co-operation we have enjoyed during the past year, and with the expression of a confident hope that still more united action for the future may tend to the further advancement and propagation of true principles of art.”

On the motion of Mr. Dickinson, who discussed several topics of the Report, such as the Lille Competition, and the use of photography as applied to architecture, seconded by the Rev. W. Scott, the Report was adopted; and the Chairman coupled the success of the English competitors at Lille with Mr. G. G. Scott's former victories at Hamburg, which, as not having happened within the year, had not been noticed in the Report. The Treasurer, the Rev. S. S. Greatheed, then made his Report: and Messrs. Beresford-Hope, Greatheed, Webb, Neale, Helmore, and Scott were re-elected as members of Committee. Messrs. A. S. Eddis, and M. H. Jenner were appointed auditors for the ensuing year. It was then unanimously agreed on the motion of the Rev. W. Scott, seconded by Mr. Dickinson, to omit the words “late Cambridge Camden” from the title of the Society; which in future will be called the Ecclesiological Society without any addition.

A paper on the Sainte Chapelle of Paris, and similar buildings throughout France, was then read by Mr. Clutton. He attributed to S. Louis the idea of building a separate chapel to contain reliques, instead of keeping them in ordinary *chasses* or shrines. He explained the typical form of such buildings; namely, an upper and a lower chapel, connected by a staircase, with recessed oratories (occasionally furnished with fire-places) on each side, and buildings attached for the guardians of the chapels. Mr. Clutton connected these chapels with the buildings called Palais de Justice, often found in French cities, as at Dijon, Lille, Bourges, Toulouse, Poitiers, Aix, Rennes, Nancy, and other places: and remarked that S. Stephen's Chapel at Westminster had never been a Sainte Chapelle, but only a private oratory. This paper originated a conversation, in which the Chairman, Mr. Dickinson, the Rev. B. Webb, Mr. G. G. Scott, Mr. White, and the reader of the paper took a part. In the course of this an illustrative rubric from the Sarum Missal was quoted, Prior Crauden's Chapel at Ely, S. Augustine's College Chapel (an old Chapel of the Monastery although now enlarged eastwards) and that at the Palace at Wells, were considered in illustration of the double structure: and the custom of raising all living-rooms above a crypt, or undercroft, in mediæval architecture was noticed.

Mr. M. Digby Wyatt then addressed the meeting on the subject of Christian Sculpture. He observed that, though not a member of the Society, he felt that a debt of gratitude was due to it from all members of the architectural profession, not only for years of good counsel, but for severe criticism; and he wished now to commend to the best energies of the Society the pressing claims of sculpture to share in

the general revival of ecclesiastical arts. If sculpture were used more boldly, and with more of historical or even decorative purpose than it yet had been, he thought that the suspicions with which it was sometimes regarded would disappear. He then divided his remarks into the history and the theory of the art. Tracing the decline of art from the times of the Persecutions to the latest known Christian sarcophaguses, he showed that but for the diptychs and ivory carvings—of which the Arundel Society had lately published its interesting series of casts—we should be scarcely able to trace any sequence of sculptural art through those ages. But he considered that art, though in a state of decline, had not so completely decayed, as was commonly thought: and in describing its revival, he showed the incorrectness of merely partial views, such as that of Cicognara, who would assign to Niccolò Pisano a kind of new origination of sculpture in the thirteenth century, or those of the archæologists who would respectively claim for France or England an undue praise for originality in the sculpture of Notre Dame or Wells. His own view was that the revival of sculpture was due to the ‘meeting’ of at least three confluent streams of art. For instance, there was the Byzantine element, of which the importance was generally admitted: there was also a lingering remain of Roman art: and, above all, there was a new and vigorous and really original movement, communicated through Alcuin, from the learned and artistic civilization of Ireland. From the combination of these three forces, Mr. Wyatt deduced the mediæval revival of sculptural art; and, after an interesting account of some works of Nicolas of Pisa and his son Giovanni, he alleged the manifest superiority of Italian sculpture as a model for imitation, from the consideration of the matchless though diverse excellence of the three greatest artists of that school, Luca della Robbia, Donatello, and Lorenzo Ghiberti. The lecturer next criticized the Italian, French, and English schools of sculpture, showing specimens (from the Arundel casts) illustrating the *riant* character of the French, and the *earnest* character of the English work. The Italian sculpture of the decline he characterized as *pantomimic*. In concluding his paper Mr. Digby Wyatt pleaded again strongly for the greater use of sculpture in religious architecture, reminding his hearers that, inasmuch as sculpture will always attract the eye in an architectural composition, its scale must be most carefully adapted to its situation. Hence also he drew some valuable inferences as to the necessity of a certain conventionalism in its treatment, especially in the enlargement of the head: and he observed on the frequent exaggeration of drapery in German sculpture. He dwelt strongly on the importance of sculpture, when introduced, being used not timidly, but with a broad intelligible meaning, and that if possible, rather narrative and historical than dogmatic; and commended the revival of the art in connection with religious architecture to the especial efforts of the Ecclesiological Society. Before sitting down he described the pleasure he had enjoyed in seeing the Lille Exhibition, and his full concurrence with the verdict of the jury.

The chairman having thanked Mr. Wyatt for his interesting paper, the Rev. W. Scott rose to give the discussion a practical turn by

pointing out that the present demand for sepulchral memorials to many of the victims of the Crimean war would open a wide field for the immediate realization of many of Mr. Wyatt's wishes. After observing on the stagnation of the sculptor's art among its most distinguished followers, he called attention to the startling absurdity of the description lately given by the *Times*, of a proposed Wellington monument in S. Paul's Cathedral, by the Baron Marochetti. Mr. G. G. Scott followed with some additional remarks on the utter debasement of modern sculpture. He complained that our best artists were still devoted to "allegorical and Pagan nonsense," and that none above the rank of artisans could now be employed for really Christian sculpture. The Rev. B. Webb, instancing the cases of certain sculptors who had been obliged to abandon their art for more lucrative but lower branches, thought that the patrons of art were as much to blame as the sculptors themselves. Sir Charles Anderson was of opinion that the fault lay in the folly of thinking that Carrara marble was necessary for good sculpture, whereas cheaper materials, such as alabaster, might be most advantageously used. The Rev. W. G. Tozer alluded to an eminent sculptor of his acquaintance, who felt the neglect among patrons of real art in that branch, and argued that a considerable amount of the blame rested on them, and Mr. G. E. Street continued the discussion, defending the French sculpture from some of the lecturer's criticisms, and complaining that the Arundel Society had not made its casts more extensively known. Mr. Digby Wyatt replied; and with some additional observations from Mr. Street, Mr. Clutton, Mr. Burges (who added his testimony to the universal degradation of the foreign Academies) Mr. White, and Mr. Dickinson, the conversation came to a close.

Mr. F. A. Skidmore next read extracts from a paper he had prepared on the use of Iron in constructing large buildings. This we hope hereafter to give *in extenso*. He observed that the present supply of iron was virtually unlimited; and quoted measurements to show that its particular properties allowed of the roofing of areas of vast extent. A discussion followed, in the course of which Mr. Slater's designs for an iron church, in the concluding number of the *Instrumenta Ecclesiastica* were freely though favourably criticised. The Rev. W. Scott expressed his doubts whether it was not more like a stone church built in iron than a design composed on purely metallic principles. Mr. G. G. Scott playfully remarked on the rapid developement of the present movement, which had already antiquated Mr. Slater's ingenious and "beautiful" design, and hence showed how false was the charge of mere copyism often brought against it. He also spoke in commendation of the use of glass and iron in the new Oxford Museum. Mr. Skidmore and Sir C. Anderson made some additional remarks: and Mr. Beresford Hope expressed his opinion that porcelain might be advantageously used in combination with iron: for instance Mr. Slater's internal arrangement might be adopted, and yet slabs of porcelain be paned in iron for the walls in lieu of the sheets of corrugated iron; he likewise suggested the possibility of iron vaulting and ribs, with ceramic vaults. Mr. White doubted whether iron and stone could ever be satisfactorily em-

ployed together; and Mr. Dickinson called attention to the expansion of iron which must be provided against. Mr. Digby Wyatt referred to the Crystal Palace, and more particularly to his experience in the large roof at the Paddington Station in proof that the expansion was most trifling and so easily corrected as to be perfectly immaterial. Mr. Skidmore confirmed this assertion, and the conversation was then concluded.

A paper on Modern Design, by Mr. White, in continuation of what he had read before the Society on former occasions, was unavoidably postponed, on account of the late hour to which the discussions had been protracted. With thanks to the chairman, the meeting then separated.

On the following evening, April 24, the first Motett Meeting for the season was held at S. Martin's Hall. The following report, from the Secretary for Music, the Rev. T. Helmore, was then read and adopted.

"In the course of the past year the committee has been chiefly engaged in perfecting and completing its work of editing the ancient music of the Catholic Hymns. The second part of the Hymnal has been finished, and is now in the printer's hands. The want of tunes for the York Hymns, translated in that work, has been supplied from the MS. in Sion College, and by the removal of the impediments which prevented the unique copy of the York Hymnal, lately discovered at Newark, from being consulted by the editors. Several melodies have thus been restored which otherwise could not have been set to the translation of their original words.

"The committee has learned with deep sorrow and anxiety the changes which have been introduced, by way of concession to the opponents of Choral Worship, in the Sunday Services of S. Mark's College Chapel; and it is not without hope, that the remonstrances of their own Society, and of many individuals who sympathise in their views, will succeed in restoring the full performance of those services, upon the pattern taught in the rubrics, and exemplified by the cathedral practice of the Church of England.

"The Choir Meetings have been continued every fortnight, and sometimes oftener, since the 3rd of September last year, when the members reassembled after the summer recess. The measures concerted by the Choir Committee to ensure more regular attendance of members, have not been wholly without good effect; at the same time it is to be regretted that a due balance of the several parts of the vocal harmony has not yet, with all their exertions, been uniformly secured. The three Meetings for Music last season appear to have been gratifying to some few who take an interest in Church Music for its own sake; but whether from the want of support from the members of the society in general, or from the difficulty of drawing attention to music of an exclusively devotional character, they were not so numerous attended as could be desired.

“ While however your committee expresses its regret at the small amount of sympathy at present drawn towards the society’s public efforts in this way, it is undoubted that the music they support and recommend is gradually making progress both in this country and in the United States of America. The secretary has received numerous communications from Clergymen in the country as to the successful introduction of Plain Song, and other ecclesiastical music, in places where all music had been much neglected.

“ Choirs have been formed, popular lectures delivered, and classes for the cultivation of Church music opened in many places in England, Scotland, and Wales. The Oxford Society for Plain Song has been eminently successful during the past year, having been increased in numbers, and well supported by the Bishop of Oxford and many of the most influential men in the University. The annual meeting, held by the kind permission of the President and Fellows of Magdalene in the hall of that college, was presided over by their Diocesan in person, and attended by a very numerous company. In America the *Psalter Noted* has been republished by Mr. Novello, with verbal alterations according to the standard Prayer Book of that country; and in May last year another work, taken almost entirely from similar sources, entitled *The Ancient Plain Song of the Church*, was published for the use of S. Mary’s Church, Burlington, New Jersey, and for the Church of the Holy Cross, Troy, New York.

“ Apart from their own efforts, the committee have to express a general satisfaction with the tendency of the musical movement of the present day, as affecting the probable growth and improvement of Church Music. Among other tokens of this, they cannot forbear mentioning the recent appointments to the chairs of music in the two Universities in this country: the new Professor at Oxford being himself an eminent composer of church music and an admirer of the pure style of Palestrina and Gibbons, and his compeer in the sister University having been himself trained in a college choir in his childhood, and being distinguished by the elegance of his instrumental compositions, no less than by his admiration of Sebastian Bach, and the efforts he has lately made to raise in this country a proper estimate of that brightest ornament of the Church school in more modern times.

“ The committee close this report by expressing its hope that while the professors of music in the two Universities are pursuing their scientific and learned researches in the art, and contributing to the stores of concerted music their own classical compositions, they will be enabled to take a right view of all that affects the common ‘saying’ and reciting of prayers, responses, and psalms, and the singing of canticles and hymns by the untutored and comparatively unskilful in the public worship of Almighty God; not forgetting that the lowest, as well as the highest means of expressing the sentiments of the heart, are to be employed, not only by the religious teachers of the people, but by those who would aspire to the rank of true artists. To combine both is the sole object of your society’s musical efforts.”

The following music was afterwards successfully performed :

- MOTETT—"O praise the LORD our God" . . . *Rinaldo del Mel.*
 HYMN—"Ad Cœnam Agni providi" . . . *Hymnal Noted.*
 ANTHEM—"O SAVIOUR of the world" . . . *Rev. S. S. Greatheed, M.A.*
 CAROL—"Let the merry Church bells ring" . . . *Carols for Easter-Tide.*
 MOTETT—"Canite tuba in Sion" . . . *Palestrina.*
 HYMN—"O beata Beatorum" . . . *Hymnal Noted, Part II.*
 ANTHEM—"How goodly are thy tents, O Jacob" . . . *Rev. Sir Fred. A. G. Ouseley, Bart.*
 CREDO—"Nicene Creed" . . . (from Marbeck.)
 ANTHEM—"Save me, O God" . . . *Byrd.*
 HYMN—"Aurora lucis rutilat" . . . *Hymnal Noted.*
 MOTETT—"I will magnify Thee, O LORD" . . . *Palestrina.*
 CAROL—"The World itself keeps Easter Day" . . . *Carols for Easter-Tide.*
 ANTHEM—"Thy mercy, O LORD, reacheth unto the heavens" . . . *Rev. Sir Fred. A. G. Ouseley.*
 PART OF A "GLORIA IN EXCELSIS," by Clari—"Domine
 DEUS, Rex Cœlestis, DEUS Pater Omnipotens. * * *
 [Tu solus Altissimus JESU CHRISTE] cum Sancto Spiritu
 in gloria DEI PATRIS. Amen."

The two other meetings of the Ecclesiological Motett Choir will be held in S. Martin's Hall, on the evenings of June 5th and July 24th, at 8 p.m.

OXFORD ARCHITECTURAL SOCIETY.

AT the first Meeting of this Society for Easter Term, the President, the Master of University College, was in the chair.

The Rev. F. T. Colby, M.A., Fellow of Exeter College, and Mr. Whinyates, of Wadham College, were elected members of the Society.

Mr. Parker read his Lecture on the Architecture of Normandy, being the first of a series, which the committee have arranged to be delivered (during the present Term) on Foreign Architecture, with a view to enabling members, who propose to go abroad during the Long Vacation, to acquire some knowledge of the architecture of the churches they are likely to inspect on their way. He observed, that between the Roman Period and the eleventh century there were very few buildings of any importance. An attempt was made by Charlemagne to revive the art in his time, and of this Germigny is a curious example, drawings of which were shown. He then described the abbey church of Cerisy, which had a flat timber roof; it was built by the father of the Conqueror. Then the two abbey churches at Caen, and several others in that neighbourhood, and several drawings of some bases at Caen, identical with some of those in the crypt of Worcester Cathedral, were described, and also the remarkable series of early vaulting in Caen and its neighbourhood. He also mentioned the churches of Paris of that period—then Sens and Soissons, Eu and Coutances, Amiens and Mont S. Michel—then Sainte Chapelle and the churches of Rouen. Of all these a series of engravings was exhibited in chro-

nological order, and a number of very beautiful original drawings by Mr. G. Bouet, of Caen. He pointed out the chief differences between French and English Gothic, and entered a little into the question of priority of dates, considering that in some things one country was in advance a few years, and in other things the other country, but that there is seldom a difference of more than ten years on either side: that the styles of the two countries are different, each having its merits and advantages, and both equally worthy to be admired and studied. Mr. Parker is to give a second lecture on the architecture of the south and some other parts of France on Wednesday next.

At the second Meeting of the Society on Wednesday, April 30th, the Rev. the Master of University (the President) was in the chair.

The Rev. W. Wiggins, M.A., of Exeter College, Rector of Oddington, near Chipping Norton, was elected an ordinary member. The Rev. H. B. Walton, M.A., of Merton College, proposed, and Mr. Hingeston, B.A., of Exeter College, seconded the election of Mr. Norton, architect, of Bristol, as an honorary member, by the sanction of the committee.

The President having announced that the 19th of May, (Trinity Monday,) had been fixed on by the committee for the annual excursion, and that due notice would be given of the place which the committee should, at their next meeting, decide to visit, called on Mr. Parker for his lecture on the architecture of the South of France.

Mr. Parker read a lecture on the architecture of France, south of the Loire. He reminded the members of the long continuance of Roman civilization in the south of France, and as a natural consequence the large number of buildings copied from Roman remains, also the early existence of a colony of Greeks who have left numerous churches of strictly Byzantine plan and construction, and a third class of churches which consist of a mixture of the two. This southern character extends as far north as the Loire, and the Cathedral of Angers is just of that character. In the same town is the Hospital of S. John, built by Henry II., which has always continued and still is a public Hospital. The hall of this Hospital has all the lightness and elegance of a pure Gothic building, and is believed to be the earliest building of that style in existence anywhere. He pointed out the beauty of the sculpture of the south even as early as the eleventh century, and that the art of sculpture travelled from the south northwards; but Gothic architecture, though it had attained to a certain point there, afterwards stood still, and was carried to much greater perfection in the north. He concluded by calling the attention of the junior members of the University to the great utility of a knowledge of architecture, and the assistance it would be to them in the study of Modern History.

This lecture was illustrated by a great number of beautiful drawings of the buildings and sculpture mentioned, by Mr. G. Bouet, of Caen, who accompanied Mr. Parker on his tour.

The President thanked Mr. Parker for his valuable and instructive lecture, and congratulated him on the fact that he was able to illustrate what he said by so beautiful a collection of drawings.

The Rev. H. B. Walton mentioned with a gratification, which the members of the society present by their applause testified that they shared, the remarkable fact that English architects had been successful in carrying off the first premiums in the great European competition at Lille. Mr. Street, the Diocesan architect, had gained the second place, though it is very generally understood that his truly exquisite designs were considered by the jurors as in no way inferior to those of Mr. Clutton, to whom they awarded the first prize.

At the third Meeting of the Society, the Rev. J. E. Sewell, M.A., Fellow of New College, in the absence of the President, took the chair. J. Norton, Esq., was elected an Honorary Member of the Society.

The presents received were—two pieces of carved oak, representing two female figures of about Queen Anne's time, presented by Mr. Bayley, of Oriel College, and a brass, presented by the Rev. T. F. Ravenshaw.

The Rev. George Williams, Vice-Provost of King's College, Cambridge, delivered a very interesting lecture "on the supposed identity of the Mosque of Omar with the Church of the Holy Sepulchre at Jerusalem." This theory, which has been advocated by Mr. Fergusson, from having been acquiesced in by the Rev. A. P. Stanley, as well as by a recent writer in the *Christian Remembrancer*, calls for examination, or rather for refutation. Mr. Fergusson considers the Mosque of Omar, which (as most persons interested in the sacred localities are aware) occupies the site of the Temple at Jerusalem, to be the actual church built over the Holy Sepulchre by the Emperor Constantine himself. But every consideration,—historical, local, and architectural,—milittates against this supposition. The learned lecturer explained that the true Church of the Holy Sepulchre stood on the opposite (or western) side of the city, *over against* the Temple; and he vindicated, in a very interesting manner, the authenticity of what he described as the traditional belief of Western Christendom,—illustrating his statements and his reasoning by a reference to diagrams, and a plan of the Holy City. It is well known that a cave in the rock, into which you descend by steps, is appealed to in *both* places as an evidence of the reality of the site: and it must have been a matter of curiosity with many of Mr. Williams' auditory to know how he would dispose of the subterranean cavity exhibited by the section of the Mosque of Omar,—a cavern in the rock over which that edifice is built. In due time was explained, in a very interesting manner, that this rock is none other than the threshing floor of Araunah,—the exact spot on which the brazen altar of sacrifice stood: and that this subterranean cavity is the well-known passage, certainly extending, though it has never yet been thoroughly explored, as far as the brook Kidron, whereby were carried off the blood and offal of the victims anciently offered in sacrifice. Second in interest therefore, immeasurably second in interest, is the site of the Mosque of Omar to that of the Church of the Holy Sepulchre: but to what other spot on the earth's surface can it be declared to be inferior? This was the spot to which the descendants of Israel at a subsequent age resorted to weep for their lost Temple-service, as the lecturer explained, corro-

borating his statement by a curious conjecture respecting the original purpose of an ancient inscription which is yet seen on the spot.

The lecture having lasted till ten o'clock, the business of the evening was brought to a close by a few remarks from the chairman, and a vote of thanks to the lecturer, together with a few remarks from Mr. Walton.

At the fourth Meeting, the Rev. the Master of University College, President, took the chair.

The fourth of the series of lectures on Foreign Architecture was read by Mr. James Parker. He said that Brittany had advisedly been chosen as a subject for a separate paper, inasmuch as it seems to have stood alone, isolated from the rest of France in its manners, customs, history, and, to some extent, in geographical position. He showed, that it had always been, as it is now, behindhand in the cultivation of the arts and sciences. That during the whole of the flourishing epoch of Architectural History in other countries, Brittany had no architecture which it could call its own, and that it was dependent both on England and France for its styles and architects. It was not till the sixteenth century, when, on the marriage of Anne of Brittany, it was united to France, that the country seems to have awoke from its sleep. Then, when in every village they commenced building churches, it struck out a style different to that in any other country of Europe. He described Brittany, always looking to the past, as battling with the Renaissance period; and showed that when the classical styles did penetrate, a mediæval character was given to them. In the course of the lecture, Mr. Parker dwelt some time on the "Ossiaires" and "Calvaires," which are the characteristic features of the Breton churchyards, and he illustrated his subject by mentioning many of the interesting customs of the Bretons, showing their reverence towards their dead, and their respect for their cemeteries. He also noticed the early Celtic Remains, and suggested a connection between the "Calvary" and the "Menhir," each guarding, as it was supposed, the place of the dead. In speaking of Carnac, he introduced some of the wild tales and legends which those dreary wastes have given rise to; but he concluded by showing that amongst all the superstition, there was much real religion in the Breton people.

The paper was illustrated with a large number of beautiful drawings of the chief architectural remains in the country; such as Lanleff, Beauport, Brelevenez, the Cathedral and the Kreisker Church at St. Pol de Leon—the latter, with its rich spire 390 feet high, the marvel of Brittany—Treguier, Folgoat, &c., besides numerous drawings of old houses.

The President thanked Mr. Parker for his instructive paper, and mentioned some instances in England where the remains of the dead are preserved as in the "Ossiaires" of Brittany. Mr. Walton and Mr. Miller also mentioned examples. Mr. Medd, in speaking of the language, called attention to the curious collection of Breton Ballads recently published in Paris. After a few other remarks from the President, the meeting separated.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Committee Meeting, on April 14, the Rev. Lord A. Compton in the Chair, the Revds. W. T. Browning, of Thorpe Maundeville, and G. A. Walker, of Pattishall, were elected Members. The following presents were made:—A series of rubbings of Brasses, mounted on linen, from Lord Lilford; engravings of the Eleanor Crosses of Waltham, Geddington and Northampton, from the Rev. H. J. Bigge, Anastatic drawings of the Monument to Sir Thomas Tresham, in Rushton Church, from the Hon. Mrs. Watson; Records of Buckinghamshire, Parts 1 to 4, from the Bucks Architectural and Archæological Society. The Secretary reported that the Sub-Committee had met the Committee of the Educational Society, and had agreed to recommend Mr. G. Scott's design for a portion of the New Training School at Peterborough to the General Committee. A Letter was read from the Rev. G. Curtis, Chaplain at Constantinople, asking for the opinion of the Committee as to the style they would recommend for the new church about to be built at Pera. A long discussion took place on the question, Whether the early Oriental form, as that of the Mosque of S. Sophia at Constantinople, originally a Christian Church, or the modified Byzantine, as at S. Mark's, Venice, and at Perigueux in the south of France, or the Rhenish Byzantine or Gothic, adapted to the climate, should be recommended. It was at length resolved that, for a church testifying to the doctrines of the Church of England, and intended mainly for sailors and other visitors at the port, a building in the Anglican style, with a spire, to contrast with the domes and minarets round it would be most appropriate; and that as the climate would suggest small windows, the Early-Pointed style, with lancet windows, would be the most appropriate; and the Secretary was desired to communicate this the unanimous opinion of the Committee to Mr. Curtis.

It was resolved, on an invitation from the Secretary of the S. Alban's Architectural Society, to hold the Spring Meeting at S. Alban's, where a large gathering is expected on the 17th June, being S. Alban's Day, and when the restoration of the noble pile of the old Abbey will be an interesting subject of discussion. The Rev. T. James consulted the Committee as to the restoration of Theddingworth church. The Rev. H. J. Bigge submitted drawings of a new Font, copied from fragments of a former one, from Rockingham church. A design for a new Painted window from S. John's, Stamford, by Mr. Oliphant of London, was discussed. A collection of elevations of street fronts and other works, chiefly in brick, by Mr. Millican, Architect, of Leicester, were exhibited. The Rev. H. D. Sausmarez made a statement with respect to S. Peter's, which it is now hoped to complete, according to Mr. Scott's plan, and to finish the churchyard wall. Of the £200 required, £70 had already been raised in the parish, and it was hoped

that those originally interested in the restoration, and others who had not yet contributed towards it, might now, by the aid of small contributions, assist the parishioners in completing the good work. It was agreed to present a set of the Society's Reports to the Architectural Museum in Canon Row, Westminster. Due notice of the Spring Meeting at S. Alban's will be given to the members. The volume of Reports and Papers for 1855 will shortly be distributed.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

COMMITTEE Meeting, April 28th.—The Rev. G. E. Gillett in the chair. A letter was read from the Rev. T. James, stating that it was in contemplation to have a joint meeting of the Northamptonshire, Bedfordshire, S. Alban's, and other Architectural Societies at S. Alban's in June. It was resolved by the Committee that, in consideration of the distance, it would not be advisable for them to join, as a Society, in the proposed arrangements; but that any members of the Leicestershire Society who might be desirous of attending could do so upon signifying their wishes to the Secretary.

The Rev. J. Denton proposed that the Reports of the meetings of the Society be sent to the *Ecclesiologist*.

A design for the new Town Hall at Rugby, by Mr. Millican, was exhibited.

A ground plan of proposed alterations in the Church of Theddingworth, Leicestershire, was considered. The Committee suggested that some improvement might be made in the position of the lectern and seats against the chancel arch. The following is from a paper circulated by the Vicar :

"This church, interesting from its fine tower and spire, and from exhibiting nearly every style of architecture from Norman to Elizabethan, requires a thorough restoration; the roofs, seats, and pavements being in a very poor condition.

"It is purposed to reinstate these, to open the tower-arch, to remove the high pews and gallery, and to fit the church with uniform open seats after the pattern of some good examples already existing, under the direction of Mr. G. G. Scott."

Mr. Goddard laid before the Committee plans of a new church to be built at Kilby, Leicestershire, and drawings of the old one, which is falling to pieces. Several improvements were considered by the Committee to be very desirable; e. g., that all the best part of the church should not be occupied by the appropriated pews, but that at least a portion there should be left free.

Mr. Gillet laid upon the table plans and elevations of cottages, and several very effective architectural drawings, by W. J. Gillett, Esq., which were much admired.

The Rev. J. M. Gresley exhibited the official seal (a brass matrix)

of the Rev. Luke Cotes, Dean of the Collegiate Church of Middleham, Yorkshire, from 1719 to 1741. The legend upon the seal is, ✠ LV GAS . COTES . A.M . ECCLESIE . COLLEGIA : DE . MIDDLEHAM . DECANVS . In the centre is a Cross with these words arranged about it :—IN HAC VINCIT—GLORIA MILITIS XIANI. This matrix was recently purchased in a shoemaker's shop at Keswick, by C. Gresley, Esq.

NEW CHURCHES.

S. —, *Burringham, Lincoln*.—Mr. Teulon has, in this little church, made a bold use of brick as a constructive material, besides showing much originality in his plan. The building consists of a semi-circular apse, and so to speak, three bays. The most western is raised, so as to form a species of low tower crowned with a broad quadrangular capping or spire, with spire-lights placed very high. The remaining church is under one roof; the distinction between nave and chancel being shown inside by a step, and the introduction of wall diapering in different coloured bricks. The west window is three lights, most of the rest of two; those of the apse and one in the north side having trefoiled heads and a quatrefoil above, the rest plain and surrounded by a circle. But in all these instances this tracery is made of brick, red and black; without moulding or chamfer, the shafts being alone of stone, of a section like the figure 8, so as to give a rabbit for the glass and show a circular contour both inside and externally. In the interior of the tower brick diapering is also introduced. The vestry is to the north of the chancel, and the organ stands under a bold trefoiled arch similarly constructed in the north wall. Though the chancel is seated longitudinally, the ritual arrangements consist, we are sorry to say, of a pulpit and desk massed together outside of it, on the north side; the font is at the west end. There is a bold south porch treated like the remaining church. Mr. Teulon deserves much credit for this spirited attempt to build a small brick church with so much of originality; the dimensions internally are 67 feet by 21 feet 6 inches, and the capacity is to be for 197.

Cemetery Chapel, Worcester.—Mr. Hopkins has enabled us to see a very commendable design for the Worcester cemetery. An interesting feature in it is a cloister—proposed to be glazed with memorial windows—leading from the chief entrance to the chapel. On the right hand of the entrance is a lich-house; which has an (useless and objectionable) upper story, surmounted by an enriched saddle-back roof. On the left hand is a house for the guardian of the cemetery, with an apartment for mourners. The cloister leads to the north side of a chapel, comprising nave and chancel, tower and spire at its north-west angle, and a sacristy to the south-east. It is arranged with a stalled chancel and properly furnished sanctuary; with some nave seats at the west end, and between the two with longitudinal seats for

the mourners on each side of the bier. We can hardly even hope that so meritorious a design will be executed.

S. Serf, Burntisland, Fifeshire, Scotland.—We have already on more than one occasion alluded to this remarkable new church, which, having been originally designed by Carpenter, has been recast on a larger and more imposing scale by Mr. Slater. The chancel is in the course of erection, and from a perspective drawing of the interior, which we have seen, it promises to be very successful. It is two bays in length, with a three-sided apse, the windows throughout of two lights, and it is boldly groined with longitudinal and transverse ribs. The prominent internal feature is a continuous arcading, which runs round the chancel, only interrupted in the most eastern bay by the reredos, there being five arches with trefoiled heads in each bay, and quatrefoils panelled in the spandrels. The bench table beneath is of stone, and serves to the west for stalls, desk-fronts, and subsellæ being introduced, while in the sanctuary the sedilia and piscina are recessed in the arcading. The whole is a successful instance of constructional ritualism. The reredos rises under a cinquefoiled canopy, and its prominent feature is a bold cross in relief. The levels are three steps at the chancel arch, one at the second bay, another intermediately, a sixth at the apse line and the footpace. Though on a small scale, this chancel will present a character of much dignity.

S. —, Kilmaloda, Co. Cork, Ireland.—An interesting design, by Mr. St. Aubyn, for a church to be built by the private munificence of W. Bence Jones, Esq. The plan consists of a nave about 52 ft. by 21 ft. 6 in., with chancel 16 ft. 6 in. broad, ending in a five-sided apse, sacristy north-west of the chancel, and the tower, (of which the lower stage serves as a porch), at the south-west of the nave. The accommodation will be for 135 adults: and the arrangements, including those of the chancel, are correct. The style is a simple Geometrical Pointed. The tower, of which the belfry-stage might well have been lifted a few feet higher, has a gabled roof, its axis running north and south. The belfry-windows, deeply recessed, have a good effect: and the apse both externally and internally looks very well. The apse windows inside are set in foliated hoods. A deeply recessed tomb, under a foliated arch, is imbedded in the north wall of the chancel internally. The tracery throughout, though unpretending, is sufficiently good. We observe only one bell. The roofs perhaps are rather heavy. The open seats are of great simplicity. Such a church is an immense ecclesiological gain in Ireland.

Chapel-school and House, Chieveley, Berks.—Mr. Teulon here gives us a pleasing specimen of that most useful provision of our time, a chapel-school, with house adjoining. The house stands conveniently at the north-west angle, adjacent to the boys' entrance; the girls' being on the other side. We are sorry to see only two bed-rooms provided. The chapel-school itself is apsidal, and has a great resemblance to Carpenter's design for one published in the *Instrumenta Ecclesiastica*. In this case it is specifically adapted for brick, and without the chancel being dormered. There is a pretty constructional high screen of wood, and the service is said from desks placed stallwise within the portion which serves as a chancel, raised on a step, the sanctuary being raised on another.

NEW SCHOOLS, PARSONAGES, ETC.

Collingbourne Ducis, Wilts.—A parsonage of considerable size and unusual beauty, is to be built here from the designs of Mr. Street. A peculiar feature in it is an arrangement by which the hall and dining-room can be thrown together, forming an apartment 37 ft. by 16, for parochial meetings and like purposes. The hall is open to the first floor; and is beautifully treated with open stone arcading to the stairs and wooden screens above. The detail is a rich, and somewhat Italianizing, Pointed. We have rarely seen a better design.

Mr. Street has designed new schools for Blymhill, Staffordshire. They are well arranged; the boys' and girls' schoolrooms opening into each other, with a common class-room. A good teacher's residence is attached: and the whole group is highly picturesque, having a greater effect of height than is common in these structures.

A *Club-Room*, at Great Parndon, Essex, by Mr. Clarke, is well and simply treated. It is a parallelogram with a porch; and a moderately high roof: built of red and white bricks, disposed in bands and pattern. The arrangements show seats round the wall; a table in the middle, and a tea and coffee bar, with a "cottage stove" at one corner. A 'smoking shed' is provided. The dimensions are 29 ft. by 17 ft. 6 in.

We have seen the design by Mr. Lewis of an external high tomb in Middle-Pointed for Sir Henry Bishop, to be placed in the Finchley cemetery. The general idea is rather that of Archbishop Gray's tomb at York. Colour is introduced in the shape of mosaic, in itself a good thing, but we cannot think that the staging of the roof in order to introduce horizontal bands of mosaic is felicitous. It will make the work top-heavy, particularly when viewed endways. We also question much, considering our climate, an external effigy, although there is precedent at Lichfield, &c. The tomb should stand upon the ground, and not be raised on a dais. There should also be some cresting-line along the top. On the whole however the design is very creditable.

We have seen the drawings of a low tomb erected at Great Barr, Staffordshire, from the designs of Mr. G. M. Hills. It is ornamented with a good cross; which is sunk in a kind of panel, trefoiled at each end.

The new Hobson's Conduit for Cambridge, gained by the same gentleman in a competition, does not wholly satisfy our notions of a public fountain. The conduit proper stands beneath a square vault with four open arches under cross gables, and surmounted by a heavy pinnacle. There is much enrichment of detail, but the whole looks cumbrous and lacking elegance.

CHURCH RESTORATIONS.

S. Mawgan, Cornwall.—This characteristic Cornish church is about to be well restored and re-arranged by Mr. Butterfield. The plan comprises nave and two aisles, north transept, a tower of which the base serves as a south transept, chancel and south aisle. The chancel is to be nearly rebuilt, and a sacristy added on its north side. The style of the existing structure is Third-Pointed; but the new work will be of an earlier kind. The roofs are new, of a good pitch, but of the usual local type, being boarded and coved, and ornamented with cusping, &c., in the sanctuary. The new arrangements are very good; and the pulpit is placed immediately under the arch into the north transept: which strikes us as a good innovation. An old chancel-screen is preserved and restored; and a new parclose screen to match, forms a backing for the stalls in the westernmost of the two arches between the chancel and its aisle, while in the easternmost arch it is framed into wooden sedilia. In the eastern part of the south chancel aisle is a high-tomb—rather cumbrous in design—with its sides arcaded for inscriptions. The woodwork, designed to match existing remains, is of a pleasing but late style.

S. Laurence, Castle Rising, Norfolk.—Mr. Street has in hand the restoration and refitting of the choir of this fine church. The choir comprises the lantern-space below a central Transitional tower, and a spacious projecting chancel. The north transept is blocked off: but the lantern opens into the south transept by a fine arch—which is to be fitted with a very elegant wrought-iron high screen. The east and west arches are unfortunately narrow. Mr. Street places stalls and sub-sellæ under the lantern, and uses the projecting chancel as a sanctuary—the only course to be adopted in so awkward a ground-plan as this. The chancel receives a new open foliated roof, of rather elaborate and florid character, and later than the style of the structure, but of excellent detail, and covered externally with lead. The east end is arcaded, and has also a reredos, of great elegance and costliness; with carved cornices, marble shafts, and surfaces of alabaster banded horizontally with colour. Beautiful as this is, we should have been glad to see Christian sculpture introduced, as it well might have been in so important a work as this is. The new sedilia are good First Pointed. The encaustic pavement, in which green predominates, is excellently designed.

S. Andrew, Collingbourne Ducis, Wilts.—Mr. Street has in hand the restoration and refitting of this church. The chancel is nearly rebuilt, a sacristy and a porch added, and buttresses and windows renewed, in a simple but good Pointed style. The tower of this church, oblong in plan, seems to have been originally constructed so that its middle stage might be used as a dove-cot. A window, or rather opening, with a sill on which the birds might alight is still preserved. The internal arrangements are excellent. The chancel has a low screen.

S. Mary, Blymhill, Staffordshire.—This church is about to be restored

and enlarged by Mr. Street. The plan by the addition of a north aisle will consist of nave and two aisles and western tower, a north-west porch, and chancel with a north aisle extending half its length, and a sacristy—opening into the south aisle and not into the chancel—on its south side. The old structure—of a fair Third-Pointed—is preserved as much as possible: but the new aisle, which has a separate gable, is of a more pure Pointed. The existing south aisle has classic windows in its old walls. The restoration is a very complete and satisfactory work: and the arrangements—including a chancel, low screen, and good reredos—are particularly well managed. A handsome mural tomb, recessed in the south wall of the chancel externally is a striking feature. We observe that the organ is meant to be bracketed out on the north wall of the chancel; and we understand that organs of a small compass, but able to support a choir of boys, are now procurable for a small cost, and on so small a scale as to be able to be affixed to a wall without any impediment to the view.

S. Mary, Stowting, Kent.—Mr. Slater is adding a south aisle and tower to this little village church. It will be of four bays, including the tower, which occupies the most western bay. The pillars are octagonal. A broad low broach is designed, which promises to be graceful and characteristic.

S. Martin, Worcester.—In this Anglo-Italian church Mr. Hopkins has undertaken to insert a new window, to be filled with stained glass, and to add a reredos below it, as a memorial to a late incumbent. He has chosen—by no means unsuccessfully—a kind of broad late Pointed, with tracery round a central wheel. Perhaps a nearer imitation of Romanesque might be allowable in such a case. We should wish to postpone any criticism till the work is finished.

Notre Dame, Paris.—In honour of the Imperial ceremony which is pending, the polychroming of Notre Dame de Paris, in distemper, and of course provisional only, has been set in hand to an extent of 14,000 square metres. We hear of capitals and bosses gilt. Moreover, the nave clerestory is papered with the imitation of grisaille, that of the choir of figure-windows. The architectural renovation of the north side has been taken in hand, with a scaffolding 40 metres (upwards of 130 feet) high along its whole length.

NOTICES AND ANSWERS TO CORRESPONDENTS.

HOLY COMMUNION AT FUNERALS.

To the Editor of the Ecclesiologist.

SIR,—In the account, given in your last number, of a funeral at S. Mary Magdalene's, Munster-square, it is mentioned that the Holy Communion was celebrated after the removal of the coffin. Of course there may have been reasons why in the present instance its celebra-

tion was deferred till then ; but as you have headed the notice, " Funerals as they ought to be," you seem to convey the impression, that the proper time for the performance of that service on such occasions is after the corpse has left the church, or, under ordinary circumstances, when it has been committed to the ground. If such is your conviction, I am not one to venture to gainsay it. Only I would ask, whether the very intention in bringing the body into the church was not originally that the sacrifice might be offered in its presence ; and whether it would not be both more conformable to ancient practice, and at the same time more comforting and significant, to celebrate the Holy Mysteries before the grave has received the body ?

I am, Sir, your obedient servant,

April 16th.

W. J. D.

[We thank our correspondent for his letter. Our heading did not mean to imply that each particular detail was what we should esteem most correct. In a more strictly arranged funeral-ceremony, we have known Holy Communion celebrated in presence of the body ; but this was in a village church, and the grave was in the churchyard, and not at a distant cemetery. The truth is, that the cemetery chapels ought to be such that a proper ceremonial could be performed in them.]

To the Editor of the Ecclesiologist.

April, 1856.

SIR,—In the number of the *Ecclesiologist*, published upon the first of this month, there occurs (in a quotation from a letter describing a funeral at S. Mary Magdalene's) the following sentence :—" It was most beautiful ; the flower-girls placed a simple lily wreath on the top of the coffin ; she was, you know, a little flower-girl. The church was perfectly crowded with beggars, and many seemed very much overcome."

Without knowing in the least who wrote the above sentence, I feel quite sure that the writer of it would wish to have had one word in it (which sounds a little contemptuous) altered, before it was printed.

The funeral really was very beautiful, and the church was nearly full of poor persons, friends of the little girl, all of whom I believe felt and appreciated the kindness shown towards her at her funeral.

I remain, Sir, yours truly,

EDWARD STUART,

Incumbent of S. Mary Magdalene.

To the Editor of the Ecclesiologist.

6, John-street, Adelphi, May 8, 1856.

SIR,—Application was made to me a short time since for the working drawings of the simple village church of Buttemere for a mission-station, and with great pleasure I am enabled to state that the first missionary is just now sailing to plant the English Church on the Patagonian coast, and takes with him one mason and carpenter, and such working drawings as I have been enabled to supply him with.

The church will be on Keppel Island, and I have promised future assistance, when I know the materials, &c., which can be obtained there. Thinking this might be interesting to the pages of the *Ecclesiologist*,

I am, Sir, yours faithfully,

R. I. WITHERS.

S. GERMAN'S CHURCH.

To the Editor of the Ecclesiologist.

SIR,—I herewith send you those extracts from an account of S. German's church, which bear upon the points at issue between ✠ and myself.

"The whole of the original Romanesque building consists of the west front, the north tower (with the exception of the upper octagonal stage, which is First-Pointed), the lowest stage of the south tower, the two western arches of the nave arcade, and the arch leading into the recessed pew in the north wall of the nave. These piers and arches are built of a green-tinted slate stone of a pleasing appearance. The latter are equilateral, of one plain order, and rest on large shafts of masonry, two feet four inches in diameter, with large caps and square abaci. The four remaining arches of the arcade vary, both in mouldings and material, not only from the rest but from each other. The shafts are granite monoliths, one foot ten inches in diameter, with caps and bases roughly cut, and are very different from the Romanesque work. The arches springing from them are decidedly of a much later period than the Norman era. I am inclined to think that the piers in question—especially judging from the peculiar moulding, which has a classical character, and the stilted bases—are in imitation of Romanesque work, and were probably erected at the close of Queen Elizabeth's reign, when a part of the church fell down and was rebuilt."

(Signed) J. P. ST. AUBYN,
Architect."

So far as regards ✠. But I will proceed with my quotations, because they support a view that I advanced, and which is opposed to that laid down by Mr. Street. This gentleman, if I remember aright, stated, in his paper in the Exeter Transactions on the Middle-Pointed work of Cornwall, that the three windows at the east end of the south aisle are in their original positions. Mr. St. Aubyn writes of these windows, "two under and one over, high up in the gable," that "the latter gives constructional evidence of being an insertion, as may be seen externally by the straight point in the masonry on each side of the jamb." Mr. Street also gave a drawing of a window as Middle-Pointed, which I have always considered to be of a later date. It is one of the four windows in the western half of the south aisle, which Mr. St. Aubyn pronounces to be "Third-Pointed."

Your obedient servant,

AN ECCLESIOLOGIST.

LILLE CATHEDRAL COMPETITION.

To the Editor of the Ecclesiologist.

28, King-street, Manchester, April 22, 1856.

SIR,—Allow us, as the authors of the Designs marked “*In veritate confido*,” to correct an error into which you have fallen, respecting the view of a Church with Two Western Towers, exhibited with our designs, which you call an *alternative*.

We beg to say it was not intended for exhibition, and is in reality a design for certain additions to, and restorations of, the Cathedral of Manchester (Perpendicular), prepared some years ago at the desire of one of the chapter.

The commission would be aware that this was *not* a design for the Lille Cathedral, as our accompanying description expressly said so.

We are, Sir, very respectfully,

Your obedient servants,

ISAAC HOLDEN AND SON.

To the Editor of the Ecclesiologist.

May 10, 1856.

DEAR SIR,—There were one or two mistakes in my remarks on S. Mary's, Warwick, which I am anxious to correct. The nave and tower were built from the designs of Sir William Willson, not by Wren. The gas standards were by Hardman, and not by Skidmore. The stalls in the choir will eventually have canopies. I am indebted for these particulars to the Rev. H. Thompson, Curate of S. Mary's.

The chancel at Whitnash was reopened last week. The reredos of encaustic tiles is most effective. It was not put up when I sent you my paper on the Churches of Warwickshire. A new window by Hardman has also been lately put in. The other windows are by Holland of Warwick, and do him infinite credit.

A very superb memorial has just been erected in the Leamington Cemetery, midway between Whitnash and Leamington, and is well worth inspection. It has been executed by Skidmore of Coventry. The material is iron: the angels, medallions, and capitals are of copper gilt. The design is purely Mediæval, and is a work of very great beauty. The value is very considerable. In much haste,

I remain yours very faithfully,

K. E.

[We have seen this memorial at Mr. Skidmore's atelier, and had ourselves purposed to notice it when forestalled by our correspondent. The design is questionable:—an external herse covering a mere grass tomb. But Mr. Skidmore is not responsible for this. The execution is exquisite; a rich and lofty floriated cross rises from the crest, along which are ranged medallions containing Scriptural subjects in high relief. We should desire to see the whole work transported into the interior of some cathedral and placed over a high tomb.]

We notice the appearance in a very beautiful form of Mr. M. Digby Wyatt's Lecture, before the Arundel Society, on the History, Methods,

and chief Productions of the Art of Sculpture in Ivory; together with Mr. E. Oldfield's Catalogue of known specimens of such Ivory Carving. The volume is especially noticeable for its illustration by nine photographs from ivories beautifully executed by Mr. Spencer. Such photographs are really nearly as good as the ivories themselves, and infinitely more convenient for keeping and reference. The volume forms part of the seventh annual publication of the Arundel Society.

The *Architectural Museum* continues to make satisfactory progress. Its art-prizes to workmen were given away at a very interesting meeting held on April 7th, to William Sandilands and John Baldwin: and the subjects for the prizes for the present year were announced. The one prize is to be £10 for the best specimen of wrought iron, with a second prize given by our chairman; and the other prize is to be £10 (offered by Mr. Ruskin) for the best stone carving of a quatrefoil containing a bas-relief illustrative of the Crimean war. The Report of the Museum for 1856 has also been published.

Mr. E. B. Denison's *Lectures on Church Building* (Bell and Daldy), have deservedly reached a second edition, and appear "rewritten and greatly enlarged," and, we may add, illustrated, in a sizeable volume.

We have received the two first numbers for the present year of the *Dietsche Warande*. We propose to notice them at the conclusion of the half volume, i.e. when we have received another number.

An interesting meeting of Architectural Societies is to be held at S. Alban's on June 17th, when, among other things, Mr. G. G. Scott will give a Lecture on the Abbey. Members of the Ecclesiological Society are kindly invited by the S. Alban's Society.

A correspondent informs us that the parish church of Frome Selwood used to be always decorated with evergreens at Whitsuntide as well as at Christmas. If the same correspondent will refer to former volumes of the *Ecclesiologist*, he will see arguments to show that "to sing" means to sing with cadences and inflections, and "to say" to recite in sustained monotone,—in their ecclesiastical sense as occurring in the rubrics.

Mural Paintings.—We understand that in the pending restoration of the Romanesque church of Hadleigh, Essex, some interesting mural paintings have been discovered; we hear they are of early date, but as S. Thomas of Canterbury is among the subjects, they cannot be contemporary.

We are again reluctantly obliged to postpone Mr. P. Freeman's Paper on Cathedral Architecture, the Chapel at Vincennes, and a Letter on Symbolism. The second part of our review of Mr. Fergusson's Handbook must also be postponed.

Erratum.—In our last number an error in the making up led to the attribution to Mr. Clarke of the Parsonage at Kingston, Surrey. It should have been assigned to Mr. Teulon.

Received: T. J. (too late for careful answer in our present number), R. C., A. H. M., E. D., H. N.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXV.—AUGUST, 1856.

(NEW SERIES, NO. LXXIX.)

ON THE CAUSES OF SUBLIMITY AND BEAUTY IN
CATHEDRAL ARCHITECTURE.

*A Lecture delivered in the Cathedral City of Chichester, by the Rev.
PHILIP FREEMAN, M.A.*

THE study of church architecture may be approached from so many sides, and possesses such varied sources of attraction, that we cannot wonder that persons of the greatest possible variety of tastes and temperaments should be found at the present day to take a more or less lively interest in it. The wonder rather is, that any age should be found indifferent to a subject which appeals, in so many ways, alike to our highest faculties and aspirations, and to our most ordinary moods and every-day habits of thought. It should seem as if no one, in whom there lingers any feeling of association with the past,—of delight in what is beautiful,—of awe at what is lofty and sublime, or of reverence for that which enshrines and shadows forth holy things,—could really be indifferent to the charms of church architecture. In a word, we are all of us by nature, or however by Christian education, lovers of it. It may, therefore, fairly be presumed that to call attention to any part of this wide subject is to open a book which all must read with delight, or rejoice in hearing read by others.

In selecting *cathedral* architecture, with especial reference to our own cathedral, for the subject of some very unpretending remarks, I am actuated, not merely by the circumstance of its being the peculiar phase of church architecture which is more especially and constantly before us in this place, but by the following consideration more especially: viz., that, if I mistake not, church architecture, by its very nature, is best studied in the larger and grander specimens of it. It might seem, perhaps, at first sight, that, for those whose lot will, as a general rule, be cast among the humbler, however beautiful, parochial structures of the land, the subject were best studied in specimens of

that simple kind. But if we consider, on the other hand, *what it is* that church architecture should strive to be and to express, we shall perhaps be induced to correct this judgment. The proper business, then, or the highest aim, certainly, of church architecture being to give utterance and expression, by means of a material fabric, (so far as this is possible,) to the highest and sublimest emotions we are capable of,—viz., to religious and devotional feelings and ideas,—we feel at once that *greatness*, where it may be had, is an element which such architecture cannot well do without. Altitude, length, distance, space, are the elements we crave for putting together something which shall speak for us what we feel. Our sense of the greatness and glory of Him Whom we worship, and of the height to which even our limited faculties are capable of soaring in search of Him, is in a manner relieved by being allowed to utter itself, as it were, in things vast and high; in aisles that stretch away *from*, or vaults that soar *above* us. What a swelling and soaring anthem is to the heart and voice, *that* a cathedral is to the aspirations of the heart and the eye. And the religious expression of humbler structures is due, I conceive, in a great measure, to this: that, on their smaller scale, they reproduce and recall, by similarity of features, those impressions of sublimity and grandeur which can only be tasted in perfection in fabrics of imposing dimensions. Hence it is well that the pastor of the village church, boasting its tower and spire, perhaps its arched aisles, its receding perspective of roof, but with no pretensions to grandeur, should enter once in a while the cathedral church of his diocese, to draw from it an elevated sense of what church architecture aims to be, and is, when scope is given to it. He will return to his miniature copy of the vaster pile, not so much with a sense of lack, as with the feeling, that he has around him, in the scene of his own ministrations, germs, however undeveloped,—elements, however crude,—of all that man has to give of architectural utterance to the glory of Him Who is worshipped there.

In turning, then, to cathedral architecture, and especially to our own cathedral, we are studying architectural art not merely in its highest, but in some sense in its only true and perfectly realised form; and in its best form for purposes of study. As children learn to read and write correctly in a large character, so must learners in religious architectural expression have recourse to the greater, that they may learn to appreciate smaller specimens of the art.

Bearing these considerations in view, I shall draw attention to the features of cathedral architecture, in the full confidence that our study of it will furnish us with the true key for unlocking the treasures, and will best train our age for estimating the beauties, of all church architecture whatsoever.

Let me point out, then, some of the leading characteristics of cathedral or collegiate, as distinguished from ordinary or parochial, church architecture.

Grandeur, both of altitude and of ground-plan dimension, may indeed be found to a great extent in parochial churches; but, as a general rule, the cathedral church of a diocese takes the precedence of its daughter churches in these respects. Even in this diocese, compara-

tively small as our cathedral is, there are few churches, indeed, which are half its length, and not one which is half its height. Its extreme length is 410 feet; the height of its spire 279 feet. Even its transverse dimension, i.e., its width across the transepts, exceeds the length of every church, except some few, in the diocese. Next I would observe that this grandeur manifests itself, after all, not so much in magnifying, as in multiplying features. In a cathedral there are, interiorly, three stories or tiers, instead of one or two, as in parish churches. To the arches of the aisles is superadded not merely, as in many parish churches, a clerestory, but an intervening triforium; the triforium being that space above the aisle arches which results from the slope of the aisle-roofs, and which is always in large churches laid open by arches. The name is derived by Professor Willis from *thoro'*- or *thro'-farium*, a Latinised Saxon word, signifying, properly, any gallery running along in the thickness of a wall. This threefold piling of tier upon tier of arches, each tier perhaps a church in itself, or fitted by its dimensions to be so, may not unfitly be reckoned one of the sublimest efforts of Christian architecture, recalling the less religious effort of Virgil's Titans:

“ Ter sunt conati imponere Pelion Ossæ,
Scilicet atque Ossæ frondosum involvere Olympum.”

Here then sublimity results from the multiplication of the stages, or elements of height.

The arches of the lantern, or central part, are, however, in all cases of necessity, vast in themselves. Here the *multiplication* which prevails elsewhere throughout the building is exchanged for the *magnifying* of a single feature; and it will be found that the four arches of which I speak are among the sublimest interior features of Christian architecture.

First of all, these four arches exhibit and bring out, by their span, whatever nobleness, in respect of width, is possessed by the four arms of the cruciform structure. And next, it is here, and here only, that the sheer height of the interior is exhibited in one precipitous fall from roof to floor. Elsewhere, the multiplication of arches and tiers, introduced for wise reasons, while it dazzles and astonishes by producing a sense of number and complexity,—the grand arcade being thrice repeated in its every feature,—necessarily reduces to the eye the appearance of direct height. While, in the one case, the height is scaled, as it were, by successive steps; in the other, the clear, downward sweep, as of a sword, (to borrow a picturesque expression from Mr. Ruskin,) challenges the eye to mount by a single effort to the entire altitude. The contrast is pleasing, and doubtless serves greatly to enhance, by unexpectedness, the impression of sublimity. The prevailing rule of the interior structure is, however, subdivision; and rightly. There is no greater mistake than to suppose that a large interior is more sublime from not being broken into parts. Were the whole of our cathedral, as some might perhaps imagine would be best for effect, one lofty sweep of wall from floor to roof; were it, in other words, but of one stage throughout,

instead of three, it would immediately lose fully half its apparent size and elevation.

A remarkable instance of this is presented by York Minster, one of the largest and—with the single exception of Westminster—the loftiest interior in the kingdom. Notwithstanding this, nothing is more disappointing than the interior view. The impression it gives, the nave especially, is that of a large parish church; the cathedral idea seems to have been wanting. And why? Because, instead of three stories, there are—at least, in effect—but *two*. The triforium is so treated, as to be a mere elongation, downwards, of the clerestory. The great law of the multiplication of parts, as a means of giving the impression of greatness, is, in this instance, violated. And, again, we have seen that much grandeur is the result of a proper contrast between the complexity of the storied nave and choir, and the single grandeur of the lantern arch. This contrast at York is in a great measure wanting. In vain these arches soar to the great height of 100 feet; the *contrast*, which would render this unbroken precipice of stone astonishing, has been in a great degree marred by the faulty construction of the rest of the building. In Westminster, on the contrary, the contrast is perfect, and the effect sublime beyond description.

On the multiplication of *longitudinal* features as a necessary element of beauty and sublimity, there is less need to dwell. Poets in all ages have been alive to the glories of “the long drawn aisle and fretted vault;”¹ of the succession of “antique pillars, massy proof;”² of arch behind arch, “in endless perspective.”³ An eloquent prose writer (Hugh James Rose) speaks of “Nave and aisle revealing their awful perspective to the astonished gaze:” our own great Church poet “of the “far-shadowing awful nave,” and the like expressions. Now all this effect, never attained in any other kind of architecture, is due mainly to that apparently interminable repetition and multiplication of similar parts, which makes up the vista of a cathedral nave or aisle. And—(to exemplify in a particular what has been before observed in a general way)—even in the case of parish churches where these “long-drawn” effects are precluded by the scale of the building, we nevertheless learn to love and appreciate such approximations to it as a few pillars or arches can make, as seeing in them the germ of the more perfect specimens. Extension by repetition is the law of the humbler no less than of the more noble structure; the ideal the same, though the realisation is less perfect. This is more especially the case, when, as in so many instances, the cathedral has communicated some of her features to her daughter churches. Thus in this diocese, the dark Purbeck or Petworth shafts which are so characteristic of the cathedral, reappear in the noble conventual fragment of Boxgrove, in several others, along the coast from Shoreham to Havant; and in this neighbourhood at Bosham, Appledram, All Saints’ in this city, and many others.

But why, it may be asked, should not the minor churches reproduce accurately on their smaller scale, the multiplied features of the cathedral? The answer is, that in some points it would be impossible—in

¹ Gray.

² Milton.

³ Wordsworth.

others highly inexpedient. Multitudinous repetitions of arches in a church of moderate length would produce arches of a ridiculous smallness; and the attempt to give three stories would only produce pettiness instead of grandeur.

There is however, one simple but remarkable expedient by which the architects of our smaller churches strove to communicate impressions of infinitude to that which was by its nature not only finite, but greatly limited. Unable in this case to produce directly infinitude of effect, they yet deemed that through the eye something might be done in the way of suggesting it to the mind. *Even* numbers, it was perceived, convey to the mind the idea of *completeness*; there is a wholeness, a finished character about such numbers as four, and six, and eight. Odd numbers on the contrary convey the idea of *incompleteness*; there is about them a broken character; we habitually think of them either as the preceding even number with an addition of *one*; or as falling short *by one* of the next even number.¹ They are suggestive therefore, of stretching forward and onward; and so far they are akin to infinity. It is doubtless on this account that in our parish churches, where the eye counts easily and mechanically the number of arches in the nave, or of bays (i.e. divisions) in the roof, the number of these is, as far as my own observation goes, in the vast majority of instances, *odd*. In the case of roofs, I hardly ever knew an instance to the contrary; the great and famous modern roofs of Suffolk and Somersetshire are constantly of five, seven, nine, or eleven bays or divisions. And wherever, in a parochially-sized church, the number of arches or bays in the nave is *even*, there immediately arises an unwelcome sense of completeness; the eye or the mind, instead of being left longing and stretching onward into the unknown and infinite, is thrown back upon itself with that sense of repose, which is alike kindred to the spirit of Grecian, and foreign to that of Gothic or Pointed Architecture. In cathedral churches, however, and large ones generally, the number of arches in the nave is even; but then the number in the choir is odd; in all, therefore, odd.

It is an interesting question, itself closely connected with this subject of vista, and of multiplication of parts; from what point of view were churches and cathedrals expressly designed to be viewed? And considerations are not wanting which seem to answer the question pretty satisfactorily. Some point near the end of the longer axis of the building it must surely be; since thence the multiplication of parts is most fully realized. And considering again that the east end is that towards which the church idea, by ancient tradition, tends; since her rites draw us on from the western front to the eastern altar: it is clear which way the old architects would have us turn our faces to estimate best their glorious work. All this is confirmed by the fact that church doors, as an almost universal rule, are at or very near the west end: by our finding that church seats, facing eastward, are ornamented in the back and not on the front; chancel arches, in the Norman period especially, on the west side, more than on the east.

The extreme west end then, is, it should seem, the spot of all others

¹ Hence the Greek *περισσός*, an even number and one over.

for a survey. And it may be added, that from this point we have before us, the longest line contained within the church; a line drawn namely, from the eye of the spectator, or from the floor line at the west end, to the top of the vaulting at the east end. Thus in a cathedral 500 ft. long, by 100 high, the line from the spectator to the east end will be upwards of 510 ft. The next best point of view would seem to be such a point in the transept as commands most of the choir.

But I have not yet pointed out wherein consists the distinction in structure between a cathedral or collegiate and a parochial church. That distinction is, that the choir is, as a universal rule, *placed on a par as to broad architectural treatment, with the nave*; whereas in parochial churches the chancel, as a general rule, is on a smaller scale, both narrower and lower, than the nave. It is true that in the latest Gothic period they began to run the chancels on continuously with the nave, with like height and breadth; but this seems to be rather a debasement, than accordant with the genius of parochial church architecture. The reason of the distinction thus made is obvious. In a parish church the number of clergy is likely to be two or three at most; and their position is that of a few leading the services of the great body of the faithful; hence a modest *dimension and altitude* become the rule of chancels, though at the same time the utmost beauty of details is fitly lavished on them.

The theory of cathedrals on the contrary, or of collegiate churches, is that of a considerable body, clerical and lay, living for the constant discharge of a high service;—a service at which the attendance of the people is so far an accessory only, that it goes on whether they are there or not. It demands, therefore, for its architectural maintenance and expression, equality, at least in all the nobler characters, such as those of breadth and height, with the nave. And so we find it. The *rule* of cathedrals is, that their choir be as high and as broad—sometimes as long, as their nave.

One more element of sublimity, common, happily, though still in different degrees, to parochial and cathedral church architecture, may be mentioned. All writers on the sublime and beautiful, from Longinus to Johnson and Burke, have recognised some degree of gloom, or rather of indistinctness, as an important element of it. In sacred poetry, the figure dimly perceived by Eliphaz, when “it stood still, but he could not discern the form thereof,” and the description of death in Milton,

“The other shape

If shape it may be called that shape had none,
Distinguishable in member, joint, or limb,”—(Bk. ii.)

have been justly commended as instances of this. A nobler and more refined turn has been given by the great devisers of church architecture to this element of sublimity. Partly for the sake of contrast with ordinary and secular interiors, partly for the sake of the solemnising effect produced by tempering, subduing, and colouring the natural white light, they had recourse to those expedients which are so familiar to us in the various forms of stained glass. It is, I conceive,

earnestly to be maintained, that the primary object of stained glass is *not* to hang beautiful pictures on church walls. No: the "dim religious light," Milton (no Puritan in this) rightly perceived, is the proper aim of the "storied window," however "richly dight." Yet not a *dim* light merely, but a light *coloured* as well as subdued, till "all the air," as it has been happily expressed, "is thronged with *shadows bright*."¹ And surely a beautiful thought it was, seeing that all ordinary secular matters are of necessity transacted in the common light of day, thus to resolve that light, for the uses of our more sacred hours, into those rainbow hues which invest the type of mercy and peace. Partly then for the sake of a darkening and solemnising indistinctness, partly of beauty and symbolic meaning, do we fill our church windows, according to our ability, with the cunning workmanship of the artist in glass. A view which it is the more important to dwell upon in the present day, because it is in a great degree independent of the particular artistic merit of the several specimens.

It may be observed, too, that there is less difference, perhaps, in this kind of sublimity of effect than in others, between cathedral and ordinary churches. The vaster body of *coloured air*, for such it really is in the former, added to the aerial distance, of course enhances the effect. But the smallest sanctuary may be rendered wonderfully imposing and awing, by due toning down and 'colouring' of the light: the principle is the same in all. The light itself enters veiled into the sanctuary.

"Awed by a Holy Presence, sadly fair,
The daylight enters reverently there;
Still shedding, as it veiled and dimly falls,
Unearthly fresco on the mellowed walls."

It will be perceived, and must have been often felt, that when we would speak of the effects of church architecture, we, as by a sort of necessity, have recourse to poetry. It is not unnatural. There is in truth the closest communion between poetry and church architecture. A cathedral, it may be boldly said, is a material poem; an utterance of sacred thought through the medium of sublime combinations, not of words, but of the natural elements; the produce of the quarry, the forest, and the mine. It sends up, even as it stands, the continual melody of its beauty and its harmony, its grandeur and its strength; and what can the finest poem, set to the noblest music, do more?

Of the poetical character of cathedral architecture in particular, no more striking proof can be found than the fact of its having proved a source of inspiration to our greatest poets, secular as well as sacred—from Shakspeare to Wordsworth and Sir Walter Scott, and from Milton to Keble. On the principle that nothing which is not in itself poetical *can* inspire fine poetry, we may fearlessly appeal to this proof of the poetry of church architecture. It would be deeply interesting to form a complete collection of passages of this description. It would be found that in many instances church architectural effect has been the latent and unsuspected source of the inspiration. Thus when

¹ Keble, *Lyra Innocentium*.

Milton says, "Let the bass of heaven's deep organ blow," the comparison is not merely between an organ and the winds, but between the vaulted skies and a cathedral, resounding with the full power of its organ.

This same comparison, of a large church interior to the visible heavens, is an obvious yet a noble one; and though daring, not puerile or unreasonable. No one has carried the comparison to a greater height, filled it with more exquisite imagery, nor clothed it in more ravishing language, than Shakspeare. If we bear in mind that the vaults of cathedral roofs, choir roofs especially, were frequently coloured to represent the sky, and thickly powdered with stars, called in architectural language *pateræ* or *patines*, and remembering too the ancient notion of the music of the spheres, and the mention in Scripture that at the creation "the morning stars sung together," we shall be at no loss to trace the inspiration of the following passage to its true source. The visible heavens at night are evidently represented as a material choir, the patera-like stars as choristers, accompanying with their voices the music made by angels and cherubims in higher and unseen heavens.

"Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the vouchers of sweet harmony.
Sit, Jessica: look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb that thou beholdest,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims."

Congreve, also a dramatic, and therefore secular poet, bears his testimony to the poetry-inspiring power of a grand church interior. His inspiration is indeed less true; but its source is equally undeniable. The following lines in the "Mourning Bride" were pronounced by Dr. Johnson the finest poetical passage he had ever read:

"How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immoveable,
Looking tranquillity! It strikes an awe
And terror on my aching sight."

These are noble lines; the writing of one who had felt his whole being mastered and subdued by the sublime interior effects which he describes. They are carried, however, I conceive, into a fault, where they speak of *terror* as well as awe being inspired. The feeling engendered by this kind of sublimity is not terror, but *awe*, as the poet had at first rightly said: not the fear of evil, but the sense of being in a majestic and soul-subduing presence. This accordingly is Coleridge's just discrimination between the effects of Grecian and Gothic architecture in the mind: viz., that in the one case we are lost in admiration of the power of man; in the other, admiration itself is swallowed up in the overwhelming sense of our own nothingness.

The lines of Milton on cathedral architecture and music, already referred to, are too well known to need repetition: Wordsworth's sonnets on King's College Chapel, and Sir Walter Scott's comparison of Staffa to a minster, scarcely less so. I will only add, therefore, in proof of my position, and in conclusion of my paper, a passage from each of two great poetical minds of our day, the one uttering itself in verse, the other in prose,—Mr. Keble and Mr. Ruskin. The following lines, from one of the finest poems in the "Christian Year" (Third Sunday after Epiphany), bespeak an exquisite appreciation of those elements of sublimity and beauty to which I have here endeavoured to draw attention: viz., the dazzled astonishment arising from the multiplication of similar parts; the awe inspired by perpendicular altitude; and the sense of superiority impressed by the apparently interminable reaching away from us of the ever-narrowing vistas of aisles. He is speaking of the glorious mission of the church or cathedral architect:

"He too is blest, whose outward eye
The graceful lines of art may trace,
While his free spirit, soaring high,
Discerns the glorious from the base;
Till out of dust his magic raise
A house for prayer, and love, and full harmonious praise.

"Where *far away*, and *high above*,
In maze on maze the tranced sight
Strays, mindful of that heavenly love
Which knows no end in depth or height,
While the strong breath of music seems
To waft us ever on, soaring in blissful dreams."

No less eloquent, if less directly religious, is the prose poetry of Mr. Ruskin,—speaking not of the interior but of the *exterior* sublimities of cathedral architecture, a fertile subject on which time has not allowed me to speak this evening. He commends the magnificence of conception, "which has scooped the vast portals," as seen in foreign churches, especially in our own of Peterborough, "into the depth and darkness of Elijah's Horeb cave; and lifted out of the populous city, grey cliffs of lonely stone into the midst of sailing birds and silent air."¹

ON THE SAINTE CHAPELLE AT PARIS.

A Paper read at the Anniversary Meeting of the Ecclesiological Society, on April 23rd, 1856, by HENRY CLUTTON, Esq., Architect.

IN the year 1022 the king Robert of France, son of Hugh Capet, emulating the devotion of his father, erected in the Court of the Palais de Justice at Paris an oratory, which he dedicated to the honour of Notre Dame de l'Etoile; at the same time that he instituted a new order which bore a similar title, and which was composed of thirty

¹ Seven Lamps of Architecture, p. 93.

knights, princes, and a grand seigneur. In the year 1242, the residence of this order was removed from its ancient foundation to the Chateau de Cliehy, near to S. Denis, and at the instigation of the king, Louis IX., known as S. Louis, the oratory beforementioned was taken down, and on its site the king's architect, Pierre de Montereau, commenced the noble structure which in our day is recognised as the Parthenon of the middle ages. It is well known by what motives S. Louis was induced to undertake the erection of this magnificent edifice. Certain holy relics, the chief of which were our LORD's Crown of thorns, and a portion of His Cross, had hitherto been preserved at Constantinople. These relics continued, however, from time to time to be pawned to meet the exigencies of the Greek empire until S. Louis purchased them of the Emperor Baldwin. They were subsequently taken to France with great ceremonial earc, and through the piety of the king enshrined in the upper chapel of Pierre de Montereau's great work. The deed of conveyance of these relics is given in Du Breul's *Theatre des Antiquités de Paris*, of which the following is a translation :

"By deed, dated June 1247, and executed at Ste. Germain en Laye, the Emperor Baldwin, in consideration of a large sum paid for their redemption, conveys absolutely to his dear friend and relative, Louis, the illustrious king of France, the most holy Crown of thorns of our LORD, and a large portion of the most holy Cross, together with several other holy relics, specified in the same deed, and all which had been preserved with becoming veneration at Constantinople ; although, at various times, it had been necessary to pledge them in order to raise money for the exigencies of the empire. The relics thus purchased by S. Louis, and conveyed by him to Paris, are these specified, viz., the Crown of thorns; the true Cross ; some Blood of our LORD JESUS CHRIST; the clothes in which our LORD was wrapped in infancy ; another large piece of the wood of the holy Cross ; some blood which dropped miraculously from an image of our LORD, where it had been struck by an infidel ; the chain or iron fetter, in shape of a ring, with which our LORD was bound ; the holy towel or cloth ; a large piece of the stone of our LORD's sepulchre ; some milk of the blessed Virgin Mary ; the head of the spear with which our LORD's Side was pierced ; another cross (moyenne) anciently called the cross of triumph, because carried commonly into battle by the emperors in expectation of victory ; the purple robe with which CHRIST was invested in derision by the soldiers of Pilate ; the reed which was placed in His Hand as a sceptre ; the sponge put to His Mouth with vinegar ; a piece of the winding sheet, in which He was laid in the sepulchre ; the towel with which He girded Himself when He washed and wiped the feet of His apostles ; the rod of Moses ; the top of S. John the Baptist's head ; and the heads of S. Blasius, S. Clement, and S. Simon."

I need scarcely remind you that Montereau's building includes a lower as well as an upper chapel. The former of these was dedicated in the year 1248, "in honore gloriosissimæ virginis genitricis Dei Mariæ." It is, however, to the dedication of the upper chapel that our attention should be more particularly directed. It is as follows : "Anno Domini 1248, Calendis Maii dedicata est ecclesia ista a venerabili

atre Ordone Thusculanensis Episcopo Apostolici sedis Legato in onore Sacrosanctæ Coronæ Spinæ Domini et vivificæ Crucis." Hence the name of Sainte, or Holy, as applied to this and to other chapels in France, which were subsequently erected for similar purposes. But although this dedication and its abbreviation to 'Sainte Chapelle,' as applied to a separate and distinct ecclesiastical edifice, was unknown before the times of S. Louis, yet we do know that in cathedral and other churches in France, as in the whole of Christendom, altars expressly dedicated to the honour of holy relics were universal. In the sanctuary of a church or a cathedral it was usual to place such altars behind the great altar, but elevated above it. It was thus at S. Denis, at Notre Dame of Paris, at Rheims, at Bourges, and in our own country at Westminster and at Salisbury. Notre Dame of Paris had six altars of relics. The first, which contained the chasse of S. Marcel, was placed, as beforementioned, immediately behind the high altar, and raised above it; the chasse, which contained the remains of the saint, was of silver gilt, and enriched with numberless jewels and precious stones. It was placed on a table plated with copper, and supported by four large and lofty pillars of the same material. More elevated still was a very large cross, the crucifix of which was also of silver gilt. To the right of the chasse of S. Marcel was that of Notre Dame, which was placed on the altar to the Holy Trinity. This chasse was also of silver gilt, and contained numerous relics. The remaining chasses, one of which was of wood only, covered with very precious drapery of silk, and sometimes carried in procession round the church, were those of S. Lucian, of S. Cosmo and S. Damian, of S. Severin and of S. Gundulph. All those chasses severally had altars to them. The altar-tomb of our own Edward the Confessor at Westminster is, as you are aware, situated behind the place for the high altar. The chasse, which contained the remains of the canonized king, was, like that of S. Marcel at Paris, raised on a slab or table, supported by columns, which, instead of being of copper, are chiefly of Alexandrian mosaic work. In front, or against the west end of the basement or tomb, was a small altar: and the chasse itself had a feretory or moveable covering, which was raised whenever the remains of the saint were exhibited to the faithful. These two examples from the principal churches in Paris and in London will suffice to show the arrangement for altars of relics where there was space sufficient in the sanctuary to admit of their presence. When, however, from the abundance of relics the space in a church would not admit of each chasse having its proper altar, a practice became general in the thirteenth century of erecting over one altar an estrade or receptacle to receive several chasses; and for the purpose of lowering on to the altar beneath any one of these chasses, on the feast of the saint whose relics it contained, a square hole was left in the under side of the estrade, large enough to admit the passage of the largest chasse it held; a cord being the medium which regulated its descent. This plan was adopted at the cathedral of Arras, at the church of S. Etienne du Mont, at Paris; and, as I will subsequently show, in the Sainte Chapelle itself.

From these few facts it will be inferred that the Catholic Church held the veneration of relics in the highest estimation before the custom arose, in the time of S. Louis, of further honouring them by the erection of distinct ecclesiastical buildings to enshrine them. The possession of so sublime a treasure as the Redeemer's Crown of ignominy doubtless stimulated the piety and veneration of S. Louis to enshrine it in the costliest tabernacle the hand of man could erect. He seemed, too, to have been disinclined that either himself or his successors should forego, as he thought, the inestimable privilege of daily presentation before the mysterious realities of his LORD's passion. With such feelings it is not impossible that the idea should have suggested itself to him that rather than honour the cathedral church of Notre Dame of Paris with such priceless gifts, he would remove the humble oratory of Notre Dame de l'Étoile in the Palais du Roi where he resided, and on its site erect an edifice to be renowned of all ages as the masterpiece of mediæval art, whereby he could testify to Christendom the veneration in which he held the sacred treasure he had acquired.

With a few exceptions the building of Pierre de Montereau, erected to contain these relics, did not vary in its plan and arrangement from chapels contemporaneously erected and attached to palaces and other large residences. The type chosen by Montereau was the same as that which was then being carried out in the erection of the chapel to the archiepiscopal chapel at Rheims. Thus the circumstance of S. Louis erecting an edifice expressly to receive these relics did not develop any particular ecclesiastical arrangement in the plan of the building. The common type of the day seems to have been adhered to ; one recognized by its lower as well as upper chapel, consisting of from three to four bays, vaulted in one space, without aisles, and terminated at the east with an apse of three or more sides. The exceptions before alluded to in the plan of the Sainte Chapelle from that of previous and contemporaneous edifices, is the introduction of small oratories. In the case before us, they present themselves as small recesses, one placed on either side of the chapel in the bays next to which the apse commences : these were respectively used by the kings and queens of France. Such oratories are found in all buildings of subsequent erection called Saintes Chapelles, as indeed in very many other chapels differently dedicated. Fire-places and chimneys attached to them, were introduced into these oratories. We also find that these buildings contained a succession of chambers one placed above the other, the whole communicating with the chapel itself by means of a small staircase. The use of these chambers is doubtless obvious, but a reference to the original statute of foundation of the Sainte Chapelle at Paris, and made by S. Louis, will show us the exact origin of this arrangement ; besides other and curious information connected with the use of the buildings themselves and the manner in which they were served.

In 1248 S. Louis appointed for the chapel in honour of God and the Holy Crown, five principal or master chaplains, priests ; each of whom was to have appointed with him a priest or sub-chaplain, and a deacon or sub-deacon ; three churchwardens, also priests, and each with

his deacon or sub-deacon; one of the master chaplains to be president, to whom the others were to be obedient. To each of the five chaplains and to each of the three wardens, besides offerings and endowments belonging to the benefice, an annual salary, payable half yearly on All Saints' Day and the Ascension, of 25 livres (parisis), was to be made;—the president to have 15 livres additional.

The lights for the chapel, which were to be paid for out of certain offerings and ancient rents, were specified as follows:—The wardens were to provide day and night perpetually, in three basons of silver, and to burn before the high altar, three wax lights, each of three pounds weight; on all days, not being feasts, four wax lights, at Vespers, Matins, and the High Mass; on Festivals of nine chapters and on Sundays six wax lights; on semi-double Festivals eight lights; on doubles twelve, and on annual Festivals twenty-four lights, each of two pounds weight: at which annual Feasts also, as well as on all days when solemn Mass of the Holy Relics should be said, twelve additional wax lights were to burn round the chasse of the Holy Relics during the celebration of Mass; at Matins, and at the first and second Vespers, six lights to be on one side and six on the other; the same was to be observed every time solemn Mass should be celebrated within the octave of the Susception of the Holy Cross, the Crown, and other relics.

Then as to the windows of the chapel, provision was made for their repair, &c., out of certain offerings, the king undertaking for himself and his successors to supply all deficiencies, if any, in the funds thus appropriated for lights and repairs.

A regulation follows providing that each of the five chaplains, during his week of office, should sleep in the chapel, together with the three wardens, who were to lie there *every* night, that perpetual watch might be kept around the holy relics; the chaplain thus in waiting to receive a recompense of three livres for each night, and in case of absence from lawful causes, he was to provide as substitute one of the sub-chaplains, who in that case was to receive the fee. In the lower chapel a chaplain or sub-chaplain, with at least one assistant, was to perform the divine office every day.

Enough I think has been said by me in reference to the origin of a class of ecclesiastical edifices which arose particularly in France after the consecration of the Sainte Chapelle in Paris. Our own S. Stephen's chapel, although attached to the Domus Regis, or king's house, a building exactly resembling the Palais du Roi, or as it was subsequently called, Palais de Justice, appears to have been nothing more than a private chapel of the kings of England. I do not mean by this assertion that it was a less important feature in the residence of our kings than was the Sainte Chapelle in that of their reigning French contemporaries, but that the peculiar circumstances under which S. Louis's building was founded and dedicated gave to it a singular importance over that at Westminster, as being the type recognized as that of a very numerous and beautiful class of edifices.

The architecture of the Sainte Chapelle, at Paris, is an episode in the history of the art of the first half of the thirteenth century. It is very

difficult to understand how the Cathedral of Chartres, the Archiepiscopal Chapel at Rheims, and the Sainte Chapelle in question can be buildings of the same epoch ; or where to find the connecting link between the severe art of the two first-mentioned works, and the vigorous outburst of a new inspiration, which Montereau's buildings display. It is true that his genius may have prematurely developed the nascent forms observable in them ; but the changes in the treatment of the mouldings, and particularly of the foliage carving, is an effort beyond the genius of any man. The French have not yet attempted to solve the enigma ; and it is not improbable that the daily increasing attention of the architects of this country to the art of France may assist sooner or later in deciphering it.

Every feature in the Sainte Chapelle is so well known, that it will be needless for me to allude further to them. I said, however, that this building became the type of numerous other chapels, the remains of which are scattered over France. And here it is that a fact, very worthy of attentive observation, presents itself.

It is known that in France buildings called Palais de Justice occur in other cities besides Paris. It is also known that the large provinces, particularly in the fourteenth and following centuries, were governed by princes of the house of Valois, and by the chief nobility. Thus at Dijon and at Lille, during this period, the Dukes of Burgundy, when not in Flanders, resided and kept their courts, and had in both cities palaces of a similar character to that at Paris. To the palace at Dijon the Dukes summoned the estates of Burgundy, which province they possessed by right of appanage. At Lille they assembled those of Artois and Franche Comté, by virtue of the authority which had become vested in them as successors to the inheritance of the Counts of Flanders. The Duke de Berri also, in this century, possessed the county of Berri by right of appanage, whilst he governed Auvergne, Languedoc, and Poitiers by commission from the King. Thus at Bourges and at Riom this prince built entirely new palaces ; and at Toulouse and Poitiers enlarged others which had belonged to the former Counts of those provinces.

Many other examples might be given to prove the general existence of such buildings in the great provinces of France during the fifteenth century. Thus at Aix there was a similar palace which had belonged to the Dukes of Anjou, in right of their title of Counts of Provence ; and at Rennes and at Nancy there were two others, belonging respectively to the Duke of Brittany and the Duke of Lorraine.

Besides being residences, these buildings were also the seats of government of the respective provinces ; and in them the same functions were performed as were performed by the Kings of France in the Palais de Justice at Paris : and in this similarity of name and application the chapels attached to them formed no exception. Each one was called Sainte Chapelle, after its Paris antitype ; and, for the reason already assigned, they one and all contained and were dedicated in honour of holy relics.

These provincial Saintes Chapelles had, usually, an upper and lower chapel, partook exactly of the same plan, had oratories, one on either

side, and apartments for the accommodation of the keepers of the chapel. In the oratory of that at Riom are fireplaces and chimneys. The Museum at Bourges contains a curious model of the now destroyed example attached to the palace in that city. On it is shown a fleche, such as we now see on the chapel at Paris.

In the internal arrangements of these buildings, that at Paris furnishes us with an exact arrangement for the altars, and its estrade and circular staircases; the latter of these are parts of the original work.

From the description which has come down to us of the fittings of the Bourges Chapel, we find, commencing from the west end, the two first bays formed the *avantchœur*, which was separated from the body of the chapel by a screen, probably of wood, since the doors of it, which are still preserved in the cathedral, are of that material. On either side of these doors, and against the screen, there stood an altar.

The next two bays of the chapel formed the *chœur*, and ranged on the north and south sides of it were some beautiful wooden stalls. The tomb of the Duke de Berri, erected to him by his nephew, Charles VII., was placed in the centre of the *chœur*, and protected by a grille of iron. The two tribunes or oratories of the Duke and Duchess of Berri occupied the fifth bay on either side of the chapel; and somewhere in this part were placed the *sedilia*, which are now in one of the churches of the town.

Under the keystone of the vaulting of the apse stood the high altar, having a *dossel* or *retable* decorated with a picture. A small circular wooden staircase, about 4 ft. 6 in. in diameter, with fourteen steps, is said to have stood behind this altar. This may have been the staircase to the estrade, or receptacle for one or more *chasses* containing the holy relics, as in the *Sainte Chapelle* at Paris. Under the east window of the apse was placed another altar, called *Autel de Notre Dame la Blanche*, on which stood a statue of our Lady in white marble.

On either side of the altar were life-size statues of the Duke de Berri and of his wife, kneeling, with a *priedieu* to each of them. These statues were coloured and gilded, and are now in the lady chapel of the cathedral.

S. ALBAN'S ABBEY TO BE RESTORED.

To a disinterested spectator—if such a thing there be—the progress in England of the movement to the support of which our pens have been devoted, must seem a very strange one. It is in many respects a movement from below. Authorities, secular and ecclesiastical, have for the last twenty years, exerted themselves with singular zeal to crush it; but yet it thrives by being trod upon. Ministers and bishops, senators and journalists, agreeing in no other thing, unite to snub the luckless ritualist. And a sense of despair may well overwhelm those who judge of a movement's strength by its court favour or Parliamentary interest. But all the while churches increase and mul-

tiply : their architecture is daily purer, their arrangements more correct, their ritual less tainted with Puritan simplicity ; and every now and then some hearty expression of feeling, some wide movement, reveals the depth to which Catholic truth, and its best exponent Catholic art, has penetrated the educated strata of society.

A fair, though by no means unusual instance of this progression, is the success which within a very brief time has attended the efforts that have been made within the last few months to restore to its early grandeur the Abbey Church of S. Alban's. It so chanced, that in the course of last autumn the inhabitants of that ancient and immaculate borough were induced by the example of their betters to decline to renew the church-rate. The Abbey had for many years mainly depended upon this resource for its repair ; or, to speak more properly, for the slowness with which it was permitted to decay. It now became plain that, unless active steps were taken to avert such a disgrace, this glorious monument would go the way of Glastonbury and Melrose. The worthy rector, Dr. Nicholson, who had for many years battled against the decay with such inadequate means as were within his reach, resolved that the responsibility of such a catastrophe, if occur it must, should not rest with him ; and in conjunction with another zealous clergyman of the same town, Mr. Southwell, betook himself to a public appeal for aid. He did not confine his objects to the mere repair of the fabric. It was evident that if the design went no further than this, any subscription must be a mere temporary measure. The causes of decay constantly at work, would soon again crumble what the zeal of contributors had replaced ; and it was idle to hope that the neighbourhood would permanently accept the burden of periodically repairing a building so much too vast for any parochial purposes. The church must receive a status, and be connected with the feelings of a population, corresponding to its size. It was only as a cathedral, that its permanent maintenance could be hoped for. Dr. Nicholson therefore asked that a sufficient sum of money should be raised to fit it for that purpose. The appeal was in the first instance confined to the county, where it was received with wonderful favour. The Lord Lieutenant placed himself at the head of the movement, and it soon numbered Peers and M.P.s in plenty among its supporters. A meeting was held in S. Alban's. The Lord Lieutenant took the chair : and all the magnates of the county were there. The usual amount of speech-making was gone through, and the usual number of truisms in the shape of resolutions were adopted ; but the meeting was unmistakeably influential, and as enthusiastic as influential meetings generally think it decent to be. Sentiments respecting the valuable influence of architecture, the honour due to S. Alban, and the necessity of a multiplication of sees, which twenty years ago would have been denounced as Tractarian, were cheered to the echo.

The most noticeable feature of the proceedings was a report which had been drawn up by Mr. G. G. Scott, which was read *in extenso* to the meeting. It is impossible for us to do more than give a sketch of this very able paper ; but it has been published for the committee of restoration, (Austin, Hertford) and is well worth the perusal of all who

wish to be told in language singularly nervous and clear, what S. Alban's has been and what it may be. The paper starts with a summary of the Abbey's early history, its foundation under Constantine, its rebuilding by Offa, and the execution of the vast fabric which now exists by the early Norman abbots. Mr. Scott then gives a sketch of its peculiar architectural beauties; and points out the perfect series of specimens which every Christian style has contributed to its fabric.

"Not to dwell upon the fact that its walls are composed of materials from ancient Roman structures (probably including also those of the Church erected under Constantine), and that several architectural fragments remain of undoubted Saxon date,—we have in the building—1st, a specimen on a vast scale of the earliest Norman Architecture forming the great bulk of the building, including also the great central tower; we have, secondly, an extremely beautiful specimen of the later and more enriched Norman, in the passage or 'slype' at the extremity of the southern transept; thirdly, we have, in the incipient works in the west front, including probably the three beautiful western porches, works of the earliest Pointed architecture, executed in the days of King John; and in conjunction with these, and on either side of the nave, we have a majestic specimen of the same style in its fuller development, executed early in the reign of Henry I.; fourthly, we have in the choir a highly finished work of the end of the same reign,—evincing the rapid development and refinement of the art at that period; and adjoining this, in the half-ruined eastern aisle, is a truly exquisite specimen of the same style slightly more advanced, and probably executed in the time of King Edward I. In the nave again, in the eastern half of the south side, we have a most noble and magnificent specimen belonging probably to the close of the same reign; and in the exquisite Lady Chapel, we have the middle-pointed or decorated style in its fullest development; while lastly, in the monumental chapels of Abbots Wheathampstead and Ramridge, and of Humphrey, Duke of Gloucester, and in the magnificent altar screen—rivalling and closely resembling that at Winchester—we have splendid specimens of the closing period of Gothic Architecture: and, unfortunately, in many insertions into the older work, we see numerous instances of the decline which preceded its final extinction. I doubt whether any cathedral in England can show a more perfect series than the above."

The writer then enlarges at some length on the fitness of the church for the purposes of a cathedral. It so happens that, quite accidentally, S. Alban's has some features singularly well adapted for the peculiar ritual of the English Church. Most of our cathedrals, by their structure and their proportion, proclaim their origin under the reign of the monastic system. The huge choirs and the distant altars were meant for times when none but the abbot or prior and the monks of the adjacent monastery took an active part in the service. For them the choir was sufficient, and no more than sufficient. The laity, who if they had heard, would not have understood, were thought to be amply accommodated in the nave. But those times have passed away. The monks have disappeared: the long procession of priests has dwindled down too often to two or three clergy and the choir-men. The vast choirs would be desolate and untenanted but for the boxes in which the families of dignitaries delight to entomb their devotion. They are far too large for the clergy, far too small for the mass of the laity. Their naves meanwhile have become a byword of uselessness, which is being but slowly and partially

purged through the ameliorations of Ely and one or two other churches. On the other hand, the choir-singers, no longer sustained, at least on week-days, by the stimulus and the check of a large attentive congregation, have subsided into the droning humdrum which makes the cathedral daily service so often disgraceful alike to art and to the Church. The choirs were built for the old service: they have been wrested to the new; and the result has been damaging both to the ritual and to the buildings. New wine has been put into the old bottles; and both have been destroyed.

Although however, this general rule applies to S. Alban's, yet in its actual condition of absolute denudation as to mediæval fittings, means exist for a re-fitting, which it would be difficult to compass in a cathedral where old choral arrangements still partially exist. The shortness of the eastern arm of the cross makes it a matter of perfect ease to divide off from the ancient choir so much as is required for the actual celebration of the present English Offices; and to reclaim for congregational use the superfluous residue by converting that into a working nave. Mr. Scott thus describes the arrangement which he contemplates:—

“The form of the space between the eastern and western screens is (as has been several times pointed out) eminently calculated for the re-arrangements suited to our present requirements. It embraces a cross, of which the eastern arm is about sixty feet in length—a size well fitted to form a good practical choir, suited to our existing uses—while the space below the tower, and onwards to the western screen, with the whole, or portions, of the two transepts, will form a good nave, capable of containing a very considerable congregation; probably exceeding that which is provided for in any other of our Cathedrals in which the choir screens are retained. The pulpit being placed (as now) against one of the eastern piers of the tower, would command a complete view of all the arms of the cross, and the whole would form, I do not hesitate to say, the most perfect and consistent Cathedral arrangements in England.”

Thus then the new Cathedral (for practical purposes) would be exactly conterminous with the old monks' choir and sanctuary, stopping short at S. Cuthbert's screen, while the remaining nave would in point of fact, sink into the condition of a huge narthex, or, to speak unecclesiologically, would stand there for ornament and not for use.

Mr. Scott next proceeds to describe in detail the arrangements and restorations which the conversion of the Abbey into a Cathedral would involve. The fittings would of course, have to be entirely recast.

“To go more into detail: the refittings would consist of a new altar table of suitable design, with proper coverings and appurtenances; an episcopal throne of becoming dignity; canopied stalls for the Dean, Sub-dean, and Chapter, with desks and subsellæ in front and all requisite provision for the Vicars choral and choristers; a low choir screen of open metal-work across the eastern arch of the tower, and all the minor requirements of choral arrangement; a new organ, so placed and constructed as to be an ornament rather than an obstruction, and conveniently arranged both for the choir and the congregation; and a handsome new pulpit (perhaps of Purbeck marble); and oak seats throughout the part to be occupied by the congregation with requisite screens to sever this from the parts not so used.”

But these arrangements would form far the smallest and easiest portion of the undertaking. The entire repair of the eastern portion of the church, both as respects the security of the fabric, and the restoration of the decorations, would be indispensable : and in the execution of this work, Mr. Scott will be met by a difficulty which he notices at some length, and which we think he will find that he has in no degree over-rated. In all restorations the restorer has two objects to gain, which are hard to gain together. He has to turn out a beautiful work, and at the same time, to preserve details unsightly, perhaps, to the eye, but whose value lies in the old associations which breathe around them. He has two sets of critics to conciliate, whose views are not only not coincident, but absolutely contradictory. He must gratify at once the architect and the archæologist. The architect pure and simple would not tolerate a rough surface, or a lichened edge, or an angle rounded by time : the true-blue archæologist of the old school worships ghastly colours, and undecypherable carving, and tracery mouldered into a row of scraggy stumps. The line between these classes is hard to draw ; and he who draws it the most equitably, will most exactly combine the fullest amount of abuse from both.

Whatever the difficulties, however, they will have to be faced. The neglect of centuries, or, still worse, the vandalism which has been suffered at various times to "improve" the Abbey, make the restoration of the whole of the eastern part, at least, inevitable ; and will render it a matter of no small labour and expense. The interior of the choir is decayed in many places ; its fine details have been wantonly mutilated ; the ceilings of the transepts and lantern were rudely painted in the seventeenth century, and, as they are in bad condition, must be repainted ; the roofs of the choir require thorough repair ; there are Norman decorations to be retraced, mutilated piers to be restored, vestries to be re-erected ; many of the foundations, weakened by time, require repair ; and the whole building has to be drained. Taking all these works together, Mr. Scott does not place the cost at less than £18,000. This startling announcement is followed by a description of some of the restorations of which an architect's fancy, indeed, may dream, but for which the most sanguine projector cannot really hope.

"Such would be the external restoration of the beautiful clerestories of the nave, now sadly decayed ; possibly, the restoration of the magnificent western portals—(this, however, would be a work of great difficulty) ; the general restoration of the nave ;—and, should ever the exquisite eastern Chapels happily be restored to the church, their thorough reparation would come under the same category."

Then follows, in conclusion, a vigorous anathema on the desecrators of the ancient chapels.

"At present, the state of the chapels intervening between the choir and the lady chapel, is a standing disgrace, not only to S. Alban's, but to the country at large. That a building, so exquisite in its design and details, should, year after year, be left in a state of worse than ruin ; exposed to wanton and ruthless mutilation, till it is now difficult accurately to trace out the design of the lovely

architectural decorations once lavished upon it, and with a public footway actually carried through the midst of it, is one of the most melancholy proofs of the low ebb to which taste and good feeling had fallen, which I have ever witnessed."

As the credit due to this specimen of "taste and good feeling" was exclusively the property of the good people of S. Alban's, this was bold language to use in the town-hall. But neither these wholesome truths nor the sum that was asked of them damped the ardour of the meeting. Between three and four thousand pounds were collected in the room; and since that time the subscriptions have reached nearly £10,000. In short, it has become evident enough that the movement embodies a strong and general feeling; and, as far as popular support can carry it, will be a success.

The blow, so well struck upon that occasion, has been very judiciously repeated. On S. Alban's day (June 17th) another gathering enlivened the dull old abbey town. A congress of various architectural societies—to which our own sent its representatives—assembled within the Church's walls to listen again to Mr. Scott. On this occasion he dwelt not so much on what was to be done, as on what was left of older enterprise, and in a peripatetic lecture very felicitously gave connection and life to the architectural history of the abbey. The neighbourhood again collected in considerable numbers, and we make no doubt that that day's gathering tended to keep up, if not increase, the prevailing interest.

One mistake—we trust it will not be a fatal one—was, we fear, committed in drawing up the original project. In the resolutions which were passed by the meeting, they have made all the subscriptions conditional on their success in obtaining for S. Alban's the dignity of a see. Now it requires no prophet to tell how such a proposition will be received by the present government; and, whatever might have been the chances in April, the probabilities now of any immediate change, still more of any immediate change for the better, are about as great as the probabilities of a voluntary abdication on the part of the Emperor of the French. We cannot, therefore, refrain from expressing our regret that the restoration of S. Alban's to its olden beauty should have been consigned to the domain of political contingencies. We fear that the projectors of this scheme will find that in grasping at so much they have abandoned all. They have linked the living to the dead—a practicable and laudable undertaking to the dream (for it is too good to be more) of ecclesiastical reformers.

FERGUSSON'S HANDBOOK OF ARCHITECTURE.

The Illustrated Hand-book of Architecture, being a concise and popular account of the different styles of Architecture prevailing in all ages and countries. By JAMES FERGUSSON, M.R.I.B.A., in two volumes, with 850 illustrations in wood. London: John Murray, 1855.

SECOND NOTICE.

WE have already brought under our reader's attention the rich feast of ecclesiological lore contained in the second volume of Mr. Fergusson's Handbook of Architecture. Of the various books into which the work is divided, not the least interesting is the eighth, devoted to the mediæval architecture of the British Islands. Of course our author starts with Saxon, in which we are compelled to state, that he is rather provokingly brief. He refers to Edmer's account of the original Saxon Cathedral of Canterbury, as the only sufficiently clear description left, by which we can judge of such churches. Surely some reference might have been made to the additional elucidation given by Eddius' much earlier notices of S. Wilfrid's important works at Ripon. We may also ask why Brixworth is overlooked, Earls Barton being the only building referred to by name. On the contrary, Mr. Fergusson's discussion on Norman is very full and accurate,—commencing with the magnificent church of Canterbury, in reference to which Mr. Fergusson starts the bold idea that Beckett's crown is the rebuilding of the old Saxon Baptistery. In reply, we should dwell upon those remarkable instances of the round Eastern Chapel at S. Benigne Dijon, Charroux, &c., which Mr. Fergusson has so felicitously illustrated in a passage which we extracted with the accompanying plan in our former notice. We wish he had alluded, in reference to this church, to the evident marks of Cluniac influence which the complex arrangements of the east end indicate: while at the same time a remarkable distinction exists between this and all the greater French churches,—the absence of radiating eastern chapels. The same difference exists, though not to so noticeable an extent, at Norwich.

We can hardly agree with Mr. Fergusson in considering that the Galilee at Durham renders that Cathedral "something like a German Apse Church in plan." In the first place, the double apse of the German church was a large constructional feature,—while the Galilee of Durham is a comparatively diminutive after-thought; singularly deficient in height, only built at the sacrifice of the antecedent west door, and inaccessible to the remaining church except through an insignificant side door. In the second place, the western apse of a German church has its altar westward, while that of the Durham Chapel stands eastward, blocking up the aforesaid door.

We quite endorse Mr. Fergusson's admiration of Westminster Abbey,—a building which is now seen under all possible disadvantages from the barbarous paring down and reconstruction which age after age

had inflicted on every square foot of the exterior. We are likewise much pleased with the tribute which he pays to the too generally neglected beauty of flowing tracery, about which he observes that "certainly the most beautiful windows in England are so constructed;" that of Carlisle being selected for especial commendation, and, next to it, the one in the south transept of Lincoln. However, as is justly observed, "This style too had its difficulties. In inferior hands it became ill-proportioned and unmeaning. Like all that is best and highest in art, it requires the highest class of minds to cultivate it successfully. Another objection was, that what it gained in design over the circular style, it lost in construction." This disadvantage did not apply to windows like that of Carlisle: still, it was a real objection, and hence grew up the Perpendicular, of which we cannot speak as Mr. Fergusson does, when he says that "the misfortune of the Perpendicular style was that it fell on evil days. Used as it was at first, or as it might in a better age have become, it may be considered nearly as the perfection of tracery." No doubt it was a clever feat of mechanical contrivance, but in that mechanism how much of beauty was for ever lost!

We again find ourselves in accord with our writer when he designates the internal effect of York Minster as "poor and devoid of grandeur." This may indeed, we should say, be now assumed as the general verdict on that once so much over vaunted Cathedral. On the other hand, Mr. Fergusson's appreciation of that "most beautiful and original design," the central part of Ely Cathedral, is thoroughly well deserved: although we cannot at all predicate as he does that the central lantern of an English Cathedral is the "bathos of the style," and what "though possessing exaggerated height, gave neither space nor dignity to the principal feature." Undoubtedly Alan of Walsingham's octagon was a true stroke of genius, a glorious developement of the antecedently existing feature,—but that feature had merits of its own which his work did but develope, and the want of which makes itself painfully felt in large continental churches.

Mr. Fergusson has, we hardly know wherefore, taken up some strong feelings against vaulting.

"A Gothic vault depends for its preservation wholly on the wooden roof that covers it. Remove this, and in a few years exposure to the weather destroys a structure never meant to be so exposed. On the other hand, it must be recollected that the thrust of the vault is always tending to tear the edifice in pieces, and that more than half the expense of a Gothic church is caused by the necessity of counteracting this thrust. It becomes very questionable whether the space, the lightness, and the constructive propriety that would have been attained by the omission of the false ceiling, would not have given rise to far more beauty than was obtained by its adoption. It is perhaps too late to try and settle the question now, as the experiment has never been fairly made. Be this as it may, it is quite certain that one of the practices adopted by the English architecture, under foreign influence, was as great a mistake as could be committed,—that I mean, of forming imitation stone vaults entirely of wood. As before mentioned, York is so roofed, so is the choir of Winchester, and, worse than either, so is the splendid octagon at Ely.

"Some have supposed that these were merely temporary expedients, and

that it was intended to replace them at some future period by stone roofs in the same form. I am much more inclined to consider them merely as a mode in which the English carried out a foreign invention which had in process of time come to be considered an indispensable part of every first class church. One of their own beautiful timber roofs would have been preferable, but even in the middle ages some mistakes were made."—P. 880, 1.

This passage seems to us to involve numerous fallacies with one truth, however exaggeratedly stated; namely, the tendency of vaulting to spread itself out, unless resisted by the counter thrust of flying buttresses. The number of vaults still existing in ruins when not thrown down by violence, long after the wooden roof has totally perished, is a strong argument against the statement with which the quotation commences. This very book gives us woodcuts of the groined roof at Melrose Abbey, in confirmation of the assertion: while in cases where the vault has perished, it has not been, we believe, so much from mechanical causes in the construction itself, as from the dripping of rain and the standing of water in the valleys—causes as potent (and more so) to destroy a wooden roof exposed to storms, or containing cavities in which water can stagnate. The vault of the cathedral at Seville has, we believe, stood uninjured for ages, though unprotected by any external roof. A wooden vault, painted to imitate stone, is of course to be considered as a sham; but when, as in the eastern limb of S. Alban's, it is honestly painted upon as wood, we are totally at a loss to see what legitimate objection can lie to this peculiar manipulation of planks. Mr. Fergusson, on his side, foreshadows the possibility of an exclusive attention to wooden roofs in England having produced effects of size as yet unrivalled. In reply, we can only express our excessive doubt how far a gorgeous cathedral, of a height we will assume greater than that of either Cologne or Beauvais, (for this is what the argument requires,) could have been adequately capped by a wooden roof, even of a richness greater than Norfolk or Somersetshire can anywhere display.

Mr. Fergusson concludes the second chapter of this book with an elaborate comparison between French and English cathedrals, much to the advantage of the latter. We much regret that its length forbids our quoting it *in extenso*: not that we give in our adherence to it, but as a statement at once eloquent and able of its side of the question. The cathedrals of France, we are told, "owing to their excess of height, always appear short," and there is "generally a look of frailty about them;" while "there is always a look of solidity and calm repose about our cathedrals which quite satisfies the mind." We can but meet this assertion with the expression of a contrary conviction, and the regret that the element of height with us is so deficient. In Mr. Fergusson's next item of English superiority we are far more disposed to agree, viz., the sky-line produced by our central towers. However, we must recall his attention to his antecedent condemnation of internal lanterns, the necessary correlatives of the former. On the other hand, we cannot admit that the "enormous roofs" of the French churches "overpower and crush everything below them." The question of longer or shorter transepts is one on which a great deal can be said on either side. Yet we cannot allow an absence of pinnacles and flying

buttresses to pass as advantageous to outline, and their presence to be designated as that of "expedients to keep the building from falling." Undoubtedly this was their mechanical object; but art has glorified the needs first created by constructional exigencies. Mr. Fergusson, however, only sees in them "flutter and perplexity."

He then goes on to advance a clever, but hardly convincing plea for the superiority of Salisbury as a typical English church, over Amiens, as the example of one in France: namely, that whereas Amiens covers 71,000 square feet, and Salisbury only 55,000, and the former measures 152 feet in height, and Sarum only 85 feet, therefore "the cubic contents of Amiens are at least double those of Salisbury, and the labour and cost bestowed upon it must have been more than double. Thus, in making a comparison between the two, the fair mode is to ask whether the cathedral of Amiens is finer than Salisbury would be if at least twice as large as it is." The answer to this is very simple. Why did the English builders, when they meant to do their best, produce what, on the showing of an advocate, cost only half as much labour and money as the French rival? Labour and cost are but the means to the end of a good building. Every little parish church, if so much labour and cost had been spent upon it as to have made it as large and as ornate as Amiens or Salisbury, might have been equal, or might have been superior to them; only, the labour and cost were not given, and so the village church remains what it is. Mr. Fergusson follows out the same cubic system of comparison as between Cologne and Lichfield cathedrals, and then continues very felicitously to show the greater good fortune of the French architects in having built "all their greatest and best cathedrals *d'un seul jet*." Our own cathedrals, on the other hand, "generally dragged on through two or three centuries;" the result of which is, in Mr. Fergusson's eyes, to "give them a certain degree of historical interest, and also in some instances a picturesqueness of effect, the value of which cannot be denied; but it destroys their value as architectural compositions, and prevents their competing, on anything like fair terms, with the great continental examples." Has Mr. Fergusson sufficiently considered how far these statements must be assumed to modify his commendation of the superiority of the English cathedrals as to their general outline?

The passage concludes with a comparison, on the score of *locale*, between the cathedrals of England, so often embosomed in trees, and those of France in the busy town, and destitute of "that hallowed *temenos* which is so marked a feature of the precincts of our cathedrals." We must here interpose in behalf of the foreigner with the observation that we now see these great churches under the disadvantage, in the first place, of the demolitions of Louis XIV. and Louis XV.'s days; and in the second, of the destructive storms of the French Revolution. With us, either the abbeys went altogether, or else, when kept as—or to become—cathedrals, they and their adjunct buildings were alike preserved. In France it will, we believe, be often found that the *temenos* did once exist, and was swept away, and yet the church itself still stands, served by a diminished and impoverished clergy, to whom the continued occupation of the old buildings would have been a cruel hardship. On the other

land, the permission given to our clergy to marry necessitated addition of accommodation, and so saved, although in a very changed condition, the mass of the monastic buildings. At Cluny and such abbeys there was no lack of *temenos*, nor a hundred years since at S. Germain des Près, though in the heart of Paris. Now the accessory buildings are gone, while the church itself exists, though hemmed in by houses and entered from the street.

The mediæval architecture of Scotland is judiciously touched upon by Mr. Fergusson in an independent chapter, out of which we borrowed in our former notice the plan of Glasgow cathedral, a building curious in its arrangement, as combining the English features of a square east end, with a most un-English shortness of transept,—otherwise in its style a specimen in the main of First-Pointed of a singularly beautiful character. The concluding chapter of this book—on Ireland—is very jejune upon the ecclesiastical architecture of that island after the English Conquest, which is indeed dismissed in two or three introductory sentences of a very vague character; i.e. we are told that “the cathedral of Dublin must always have been a second-class edifice for a metropolitan church.” To this we ask—which cathedral? Mr. Fergusson ought to have known that there are two in Dublin: the oldest, Christchurch, though of inconsiderable dimensions and fearfully mutilated, containing some valuable remains of Romanesque; the other, S. Patrick's, in First-Pointed, a second-class cathedral most undoubtedly, if the great churches of Europe, such as Canterbury, Amiens, Tournay, Cologne, &c., are thrown into the first, still a very good second. The only other cathedrals mentioned are Cashel, Kildare, and Lismore, which no longer exists. Armagh and Kilkenny, to go no further, ought to have been alluded to; the latter particularly is, although of small dimension, a very graceful specimen of First-Pointed, and we cannot help fancying that Mr. Fergusson meant to write Kilkenny when he noted instead the insignificant church at Kildare.

We dare not approach the ecclesiology of France, to which Mr. Fergusson has directed so much careful study, from the impossibility of discussing it with any degree of satisfaction within the limits we have laid down for ourselves. From the portion of the treatise devoted to Germany, we extract the verdict upon Cologne cathedral, as illustrative of the rather too purist view which our author takes of the æsthetic effect of flying buttresses and pinnacles, which help to form his comparative estimate of English and foreign Pointed.

“Looking at Cologne in any light, no one can fail to perceive that its principal defect is its relative shortness. If this was unavoidable, at least the transept should have been omitted altogether as at Bourges, or kept within the line of the walls, as at Paris, Rheims, and elsewhere. It is true, our long low English cathedrals require bold projecting transepts to relieve their monotony; but in Cologne their projection detracts both internally and externally from the requisite appearance of length. Indeed, this seems to have been suspected, as the façades of the transepts were the least finished parts of the building when it was left, and the modern restorers would have done well if they had profited by the hesitation of their predecessors, and omitted an expensive and detrimental addition.

"Another defect before alluded to, is the double aisles of the nave. It is true these are found at Paris, but that was an early experiment. At Bourges the fault is avoided by the aisles being of different heights; but in none of the best examples, such as Rheims, Chartres, or Amiens, would the architects have been guilty of dispersing their effects or destroying their perspectives as is done here. Perhaps the greatest mistake in proportion is the mass and enormous height of the western towers, actually greater, according to the design, than the whole length of the building: a circumstance which if they are ever completed, will give to the whole cathedral a look of shortness, which nothing can redeem. With such a ground-plan a true architect would have reduced their mass one-half, and their height by one-third at least.

"Besides its great size, the cathedral of Cologne has the advantage of having been designed at exactly the best age; while as before remarked, the cathedrals of Rheims and Paris were a little too early: S. Ouen's too late. The choir of Cologne, which we have seen to be of almost identical dimensions with that Amiens, excels its French rival internally by its glazed triforium, the exquisite tracery of the windows, the general beauty of the details, and a slightly better proportion between the height of the aisles and clerestory. But this advantage is lost externally by the forest of exaggerated pinnacles which crowd round the upper part of the building, not only in singular discord with the plainness of the lower story, but hiding and confusing the perspective of the clerestory, in a manner as objectionable in a constructive point of view as it is to the eye of an artist. Decorated construction is no doubt the great secret of true architecture; but like other good things this may be overdone. One-half of the abutting means here employed might have been dispensed with, and the other half disposed so simply as to do the work without the confusion produced here. When we turn to the interior to see what the vault is, which this mass of abutments is provided to support, we find it with all the defects of French vaulting, the ribs few and weak, the ridge undulating, the surfaces twisted, and the general effect poor and weak as compared with the gorgeous walls that support it. Very judicious painting might remedy this to some extent; but as it now stands the effect is most unpleasing."—Pp. 741—743.

With reference to the western façade, Mr. Fergusson goes on to observe that designed though it be "with a mathematic precision perfectly astonishing," yet "we miss all the fanciful beauty of the more irregular French and English examples," such as the portals of Rheims, Chartres, and Wells. "Cologne is the noble conception of a mason. These were the works of artists in the highest sense of the word." In despite of its much smaller size and the lateness of the nave, Mr. Fergusson is inclined to rate S. Ouen higher than its gigantic German compeer; however, he concludes with the reflection that "we see in Cologne the finest specimen of masonry attempted in the Middle Ages."

Mr. Fergusson has a conjecture relative to the vagaries of later German Pointed, which is deserving of attention.

"Simplicity is not the characteristic of the German mind. A difficulty conquered is what it glories in, and patient toil is not a means only, but an end, and its expression often excites in Germany more admiration than either loftier or purer art.

"It can scarcely be doubted but that much of the extravagance which we find in later German architecture arose from the reaction of the glass painters on the builders. When first painted glass was extensively introduced, the

figures were grouped or separated by architectural details, such as niches or canopies, copied literally from the stone ornaments of the building itself. Before long, however, the painter, in Germany at least, spurned at being tied down to copy such mechanical and constructive exigencies; he attenuated his columns, bent and twisted his pinnacles, drew out his canopies, and soon invented for himself an architecture bearing the same relation to the stone Gothic around him that the architecture shown on the paintings of Pompeii bears to the temples and buildings from which it is derived. In Germany, painters and builders alike were striving after lightness, but in this the painter was enabled by his material easily to outstrip the mason. The essentially stone character of architecture was soon lost sight of. With the painter the finials, the crockets, and the foliage of the capitals again became copies of leaves instead of the conventional representations of nature, which they are and must be in all true art. Like Sir James Hall in modern times, the speculative mind in Germany was not long, when advanced thus far, in suggesting a vegetable theory for the whole art. All these steps are easily to be traced in the sequence of German painted glass still preserved to us. The more extravagant and intricate the design, the more it was admired by the Germans. It was therefore only natural that the masons should strive after the same standard, and should try to realize the ideas which the painters had so successfully started on the plain surface of the glass. The difficulty of the task was an incentive. Almost all the absurdities of the later styles may be traced more or less to this source, and were it worth while or were this the place, it would be easy to trace the gradual decay of true art from this cause."—Pp. 759—761.

We are glad to meet in the author of the "*Handbook*" a fellow-advocate of polychrome as a necessary element in the perfect beauty of a Pointed church. At S. Waudru, at Mons, in Belgium, he notes that "internally a charming effect of polychrome is produced by the cold blue colour of the stone, contrasted with the red brick filling in of the vault; this contrast being evidently a part of the original design. By some singular freak of destiny it has escaped whitewash, so that we have here one instance at least of a *true* mode of decoration, and to a certain a very good one." It is somewhat curious that this describes the expedient which Mr. Butterfield, quite unconscious of the Mons example, struck out in the crypt of the library of S. Augustine's college, and which Mr. Street followed in his designs for the brick cathedral at Lille. Mr. Fergusson observes in reference to the Pointed vaults of S. Jacques at Liege, that though they are "late, bordering on the cinque cento period, yet the effect produced, though gorgeous, is remarkably pleasing and beautiful, and ought at once and by itself to set at rest the question as to painting the vaults of churches or leaving them plain." He believes that the French vaults used to be all painted to the same extent, while the English architects often, he believes, depended on form and carving.

Mr. Fergusson introduces a consideration, too much overlooked in general, into the comparison of the size of different churches, to which he is, very properly, most attentive, by seldom failing to give the superficial area in correction of the mere length. Of course these figures must be very far from literal accuracy, for nothing short of actual measurement on the spot could render the exact area of the radiating chapels or projecting buttresses of the more complex churches; still if any

degree of relative accuracy is preserved, the results, if somewhat rough, are not less instructive. It is curious to observe how nearly the greater length of the largest English cathedrals equalises under this process the superiority possessed by those of France, owing to their more ample width; while of course the overpowering height of the latter still preserve their great excess in entire bulk. For example, York Minster being 486 ft. long, is rated at an area of 72,860 ft., and Lincoln with 468 ft. of length stands at 66,900, while Winchester, not less than 530 ft. in length, measures 64,200; Westminster 505 and 61,729; Ely 517 and 61,700; and Canterbury 514 and 56,280: and on the other side the shorter cathedral of Paris measures 64,108 square ft., Chartres 68,260, Rheims 67,476, and Amiens 71,208. Antwerp is, in round numbers, 70,000 ft. in superficies, and Cologne stands at the high mark of 81,461 ft. But the most stupendous areas are found in the South of Europe, such as Florence cathedral, whose superficies is 84,802 ft.; S. Petronius at Bologna, which would, if completed, have covered about 212,000 ft., as it was intended to have been 800 ft. long and 525 wide at the transepts; while the small portion of it actually constructed has an area of 74,000 ft. The Duomo of Milan does actually occupy the enormous space of 107,782 ft., while the superficies of Seville cathedral is as near as possible 100,000 ft., i.e. 372 ft. by 272.

We think that some error must have crept into Mr. Fergusson's calculations when he rates the gigantic church of Cluny, with its length of 580 ft, its double aisles and double transepts at a superficies of only 70,000 ft. Measured on his plan of a uniform scale, the nave and single aisles of York, which are known to be unusually broad, are only of the width of the nave, and three of the four aisles of Cluny; while Westminster and Canterbury are about the width of the nave of Cluny (37 ft. 6 in.) and of two of the aisles; while in all these cases the length is much inferior. Can it be that in his calculation of the superficies Mr. Fergusson has not taken note of the narthex?

While dealing with comparative lengths and areas, we wish Mr. Fergusson had made some allusion to old S. Paul's, which *was*, and to S. Alban's abbey, which *is*, the longest church in England. Neither of them is however mentioned in the book, although the former was remarkable for a Romanesque nave of peculiar grandeur, a very rich Middle-Pointed choir, the highest spire in England, and the astonishing length of 720 ft.; and the latter comprises most valuable specimens of every age, from Roman bricks and Saxon pillars down to Perpendicular.

We do not profess to follow Mr. Fergusson into the portions of his second volume which treat of Byzantine architecture. Truth, however, compels us to record, although in abatement of the sympathy we feel and express for his appreciation of the beauties of Pointed architecture, that his description of Sta Sophia sums up in the following judgment: "Taken altogether, there is no building erected during the first thirteen centuries after the Christian era which, as an interior, is either as beautiful or so worthy of attentive study as this." We believe and trust that this sentiment will find few followers—grand as that

church undoubtedly is in its architectural features as well as its historical associations. In the tenth book are given some interesting details of an early cave-church at a place now remarkable in English history for later and different associations—Inkerman: in which the case, with its surrounding bench of stone, is still perfect.

Here we must desist. There are numerous points of Mr. Fergusson's second volume, not to mention the whole of the first, which we have not even attempted to handle. The whole treatise is so full of valuable information and suggestive theory, that a complete examination of it would easily swell to dimensions equal to those of the treatise itself.

We have accordingly exclusively directed our attention to a few prominent topics contained in this rich pleasure of knowledge. We have not scrupled where we differed from Mr. Fergusson to say that we have done so, and to give our reasons. Our last quotation directly indicates a fundamental difference between us and the learned author as to the superiority of Pointed over any antecedent phase of religious architecture. Yet fully admitting this want of agreement on many important subjects, we cannot close this second notice of his Handbook without most warmly repeating the thanks which we offered in our former review to Mr. Fergusson for a treatise singularly concise and singularly full of matter,—most laboriously compiled, and amply illustrated,—fair in its statements, moderate in its polemics, always ingenious, often (in our eyes) true in its theories; altogether a contribution of the first value to the architectural literature of England. We trust that the success of this edition will induce Mr. Fergusson to publish a second edition revised and enlarged.

THE CHAPEL AT VINCENNES.

(A Communication.)

ENGLISHMEN are so exceedingly wedded to guide-books, as a general rule, that an archæological or architectural treasure may remain for years comparatively unnoticed, unless it be fortunate (or unfortunate) enough to be one of those to which a visit is recommended after a stereotyped fashion. In the obscurer quarters of Paris, there are, as has been recently noticed in the *Ecclésiologist*, numerous relics of earlier days of the highest interest, which Galignani has not deigned to mention, and which *commissionaires* therefore studiously ignore. A roving adventurer will stumble upon them after a long day in some unfashionable faubourg: otherwise they remain unknown, save to the Curé of the parish, and a few surrounding natives, unacquainted with the interest attaching to them.

We are not, of course, intending to assert that the chapel of the castle of Vincennes is thus unknown to tourists or archæologists. No

one, however, who has visited it will, we think, venture to deny that it is fairly entitled to a far greater share of notice than it has yet received. The castle of Vincennes is, indeed, in every respect, a most interesting object, whether we regard its enormous arsenal, or its lofty donjon tower, still preserving, amidst surrounding innovations, very perfect remains of its mediæval condition, or—last, but not least,—its beautiful chapel. We would advise every visitor to Paris, even though his stay be limited to a week or ten days, to devote some hours of Saturday—the day on which, by order of the Commandant, the fortress is shown—to Vincennes.

Passing across the Place de la Bastille, haunted with so many memories of revolutionary scenes, and thence through the Faubourg S. Antoine, he will reach the Barrière du Trône; from which he will follow the broad pavé lined with trees, crossing Louis Philippe's useless fortifications, as well as the more useful line of railway which now encompasses the city of Paris, direct to the village of Vincennes, leaving to his left the cemetery of Père la Chaise, and the high grounds of Montreuil.

Vincennes appears to have a very large population congregated around the castle, whose dwellings have from time to time encroached upon the extensive forest, portions of which may still be seen in its immediate neighbourhood. From the top of the enormous donjon tower the finest view perhaps of the city and environs of Paris may be enjoyed. The ecclesiologist's eyes will, however, be fixed upon the chapel, lying below, the lofty dimensions of which can be best seen from this elevation, where the eye is not diverted by the rival figure of the huge donjon, which towers over all.

We do not here attempt to give a technical or scientific description of this beautiful religious edifice, but content ourselves with noting some few particulars, which a necessarily hurried visit permitted us to observe. In general appearance and dimensions (especially as regards loftiness,) it has some striking points of resemblance to the Sainte Chapelle, in Paris. It is of late Third-Pointed, but it seems to have owed its origin to a mind which, however the style itself might be lapsing into transitional inferiority, still retained the power to develop some of the finest effects, as far as dimensions and combination of parts are concerned, which more specifically belong to the earlier times of Pointed architecture. This is very remarkable also in many of the still later churches of Paris,—the comparative success of which is a notable phenomenon.

The windows, like those in the Sainte Chapelle at Paris, are of great height, and as they are not yet filled with stained glass, the interior of the church is very light. The east windows are filled with stained glass, by Cousin, and we hear the north and south windows are also to be similarly ornamented. Some miserable borders of coloured glass, of the time of Louis Philippe, will then happily disappear. We understood from the female guide who showed us the chapel, for the accuracy of whose information we cannot vouch, that the same artists who have been employed in the restoration of the windows of the Sainte Chapelle, in Paris, will be engaged for this work. The large Flamboyant window at the west end of the chapel was covered

up during the time of our visit ; and indeed the whole of the west end seemed to be undergoing some internal renovations. There is a handsome altar, of light marble, with altar rails of the same material, peculiarly simple in their design.

The internal fittings are otherwise of the most miserable description ; which is the more surprising, as the little that has been done in the way of providing confessionals, stalls, and pulpit, has been done in the lavish days of the present Napoleon. They are, however, poor in material, style, and execution.

On the north side is a very beautiful sacristy, no longer used as such. The larger part of it is blocked up by a tasteless pagan monument to the Duc d'Enghien, who was shot in the ditch of the castle. Fortunately a very beautiful double piscina, a perfect gem of its kind, has not been touched ; and higher in the wall a hagioscope still remains, to testify to the former uses of the building.

It may be remarked, that both in the fine old glass still remaining in the east windows, and also in the stone-work of the exterior, the emblem of the *crescent* occurs. This, as the device of Diana of Poitiers, (who is depicted in one of the windows in a state of nudity,) is said to refer the date of the building to the reign of Henry II. of France.

Mass is celebrated on Sundays for the military, but apparently not every day.

DE WITT'S EDITION OF PALESTRINA.

To the Editor of the Ecclesiologist.

3 A, Cleveland Row, S. James's,
June 7, 1856.

MR. EDITOR,—In the *Ecclesiologist* for the month of December, 1855, you inserted an article on the edition of Palestrina's works, with which M. Theodore de Witt had been occupied for several years. On the first day of the same month the labours of this accomplished musician and truly amiable young man were brought to a close by the hand of death. To those readers of the *Ecclesiologist* who felt any degree of interest in the announcement of the proposed edition of Palestrina, a short statement of the circumstances in which the work at present stands, in consequence of that lamented event, may not be unacceptable.

After the failure of an attempt last year to effect the publication in England, Mr. Heckel, of Mannheim, hearing of De Witt's intention, voluntarily undertook to publish it, requiring only that 250 subscribers should be secured, which number he considered would cover his expenses and protect him from loss. The terms agreed upon were as follows :

The edition, for the present time at least, was to be limited to the motetts, which would form six volumes : two volumes to appear in the course of the year, at the price of seven Prussian thalers (one guinea

English) the volume, in form and type corresponding with the beautiful edition of Sebastian Bach now in the course of publication at Leipzig. Three volumes were completed and ready for publication. The remaining three were put in score by De Witt's own hand, and required only the careful insertion of the marks of expression indicating the mode of execution by the Papal choir. The first volume was forwarded to Mannheim, and the King of Prussia notified his intention to take fifty copies of the work for the royal libraries in the Prussian territories, when the severe illness of De Witt, which terminated fatally on the 1st of December last, broke off all arrangements, Mr. Heckel alleging that a work not completed during the life of the editor would not answer as a commercial speculation. Mr. Heckel, at the same time, expressed great regret to be compelled to relinquish the project, and his perfect willingness to print the book for any society who would combine to defray the expenses of publication and thus guarantee him from the chance of loss.

The publication remains, therefore, for the present, in suspense; but, if it were possible to collect a number of names, in England or elsewhere, approaching to that required, Mr. Heckel would gladly renew the negotiations.

The reader may be glad to learn, that although De Witt had of late occupied himself exclusively with the publication of the motetts, he had collected materials for the whole of Palestrina's works. These might, at any time, be put into score for publication should there be any encouragement for such an undertaking. It may not be irrelevant to state that the *whole* of the manuscript edition of Palestrina, as arranged by Baini, and bequeathed by him to the library of the Minerva at Rome (see No. 111 of the *Ecclesiologist*), whence it was transferred to the archives of the Sistine Chapel, has been removed to Bologna, where it is accessible for all purposes of reference and comparison. A portion of De Witt's second volume is now in London as a specimen of the work, and may be seen at the writer's address.

I am, Mr. Editor,

Your obedient servant,

EDWARD GODDARD.

THE THEORY OF THE PRAYER BOOK.—No. III.¹

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—The number of communications which I have received on the subject of my two former letters, not only encourages me to proceed with my task, but shows the interest which is everywhere taken in the question which we are discussing. That some alterations will ere long be made, seems a point which no one doubts:

¹ [It will be better for the full and fair discussion of the important questions mooted in these letters, that we should disclaim editorial responsibility for the opinions of our valued correspondent.—ED.]

the interval can scarcely be better spent than in endeavouring to prepare for what will most certainly be, for good or for evil, a great crisis in the Church of England.

Before quitting the subject of the Psalms, it may not be amiss to say something with reference to the other Scriptural Canticles.

No doubt the perpetual use of the *Te Deum* tends very much to lessen our perceptions of its triumphal character; while its restriction to Festivals and to festival seasons would tend to give a freshness and a peculiar character to them, and thus be another remedy against that monotony to which I have already referred. I would therefore suggest a rubric, fixing the use of the *Te Deum* to

All Sundays,—except those in Lent and Advent.

Daily from Christmas till the First Sunday after Epiphany.

„ Easter Day till Trinity Sunday.

All Festivals for which an Epistle and Gospel are appointed.

Then follows the natural question, Why are we to be restricted, as its substitute, to the *Benedicite* alone? Everyone knows that the Sarum Portifor had seven Canticles in weekly use. I give a table of them;

Sunday.	Monday.	Tuesday.	Wednesday	Thursday.	Friday.	Saturday.	
<i>Benedicite.</i>	Isaiah xii.	Song of Hezekiah.	Song of Hannah.	Song of Moses.	Song of Habakkuk.	Deut. xxxii.	Rome, Sarum, York, Aberdeen. Paris.
<i>Benedicite.</i>	Song of Moses. on festivals Ecclus. xxxix. 15—20.	Song of Hezekiah. on festivals Ecclus. xxxvi. 1—14.	Isaiah xii. on festivals Job xiii. 1—8.	Song of Hannah. on festivals 1 Chron. xxix. 10—13.	Song of Habakkuk. on festivals Isaiah xxvi. 1—12.	Deut. xxxii. on festivals Judith xvi. 2—6.	

and of the partial alterations and substitutions which they have undergone in the Parisian Breviary. The latter was followed by most of the French uses; though some, as that of Chartres, followed the Roman form. Now I cannot conceive that any sort of men would have any objection to the restrictions of all these, to be said on the days for which they are appointed, when the *Te Deum* was not said. None, it will be observed, are from the Apocrypha: all are eminently striking; and thus we should get increased variety and beauty.

The only alteration I would suggest is the substitution of 1 Chron. xxix. 10—13, for Deut. xxxii.: both on account of the great length of the latter, and because we never even hear the former in church. I think if you will look at it, pointed as in the Paris Breviary, you will agree with me that it would be admirably calculated for the use I propose. (The Tone is v. 1.)

1. Blessed be Thou, LORD GOD of Israel, our FATHER: for ever and ever.
2. Thine, O LORD, is the greatness and the power: and the glory, and the victory, and the majesty.
3. For all that is in the heavens and in the earth is Thine: Thine is the Kingdom, O LORD, and Thou art exalted as head above all.
4. Both riches and honour come of Thee: and Thou reignest over all.
5. And in Thine Hand is power and might: and in Thine Hand it is to make great, and to give strength unto all.

6. Now therefore, our GOD, we thank Thee : and praise Thy glorious Name. Glory be.

With respect to the *Benedicite*, perhaps it might be given in the form in which it appears in all Breviaries.

O ye Angels of the LORD, bless ye the LORD : O ye Heavens, bless ye the LORD.

O ye waters that be above the firmament, bless ye the LORD : O all ye powers of the LORD, bless ye the LORD.

I now come to the Versicles ; but a consideration of these goes into the *five prayers*, which in point of fact are always seven, and often eight.

I should be glad to see those more especial intercessions and praises restored from the Portifor : and said, according to Sarum use, *daily*.

For example :

V. Create in us a new heart, O GOD.

R. And renew a right spirit within us.

V. O give us the comfort of Thy help again.

R. And stablish us with Thy free Spirit.

V. Deliver me, O LORD, from the evil man.

R. And preserve me from the wicked man.

V. Hear us, O GOD of our Salvation.

R. Thou that art the Hope of the ends of the earth, and of them that remain in the broad seas.

V. Holy GOD, Holy and Mighty, Holy and Immortal.

R. O Lamb of GOD, that takest away the sins of the world, have mercy upon me.

V. Praise the LORD, O my soul, and all that is within me praise His holy Name.

R. Who forgiveth all thine iniquities, and healeth all thine infirmities.

V. Who redeemeth thy life from destruction.

R. And crowneth thee with mercy and loving-kindness, &c.

Now, in any revision of the Prayer Book, it is most important that the five prayers should be struck out without mercy and without compromise ; and that for the following reasons.—1. They contain nothing that is not said, or might not be said, in a better manner elsewhere. 2. They injure the proper effect and due understanding of the Psalms. 3. They are a gradual excreescence which has vastly added to the length of the service. 4. The state prayers are, as everyone knows, the least interesting part of the Prayer Book, and might fairly be called, traps for inattention.

Take the two first, *O Lord, our heavenly Father*, and, *Almighty God the Fountain*, &c. What do they contain which has not already been said much more simply, much more forcibly, much more earnestly, in *O Lord, save the Queen* ? Do we imagine that the effectiveness of the prayer depends, like homœopathic medicine, on the degree of its dilution, or that such vain repetitions can be acceptable to GOD, or profitable to men ?

The third prayer “ For the Clergy and people ” is only an amplification of the verse and response, *Endue Thy ministers with righteousness*.

And make Thy chosen people joyful. But on account of its intrinsic beauty, it might, perhaps, together with the prayer of S. Chrysostom, be put among the Collects at the end of the Communion Office, to be used at the discretion of the Priest.

As everyone knows, the prayer *For all sorts and conditions of men* was written by Bishop Gunning, who never intended and would never allow it to be read at Evening Prayers. The General Thanksgiving was, in like manner, the composition of Bishop Sanderson. A sad mistake in both instances. Our true prayer *for all sorts and conditions of men*—our true thanksgivings *for our creation, preservation, and all the blessings of this life; but above all for the redemption of the world,* are to be found in our daily Psalms. When people began to think it necessary to have other general intercessions, and other general thanksgivings besides these, it was a clear proof that the true understanding of the Psalter was dying out; and that men were beginning to read it as a lesson of morals, instead of saying it as an expression of devotion.

We come to the Litany. And here, I think, most people are agreed, that the rubric which enjoins its use on Sundays ought to be abrogated. Leave it for Wednesday and Friday, and enjoin it on the Sundays in Lent only; and you get rid of another of those so strangely penitential arrangements connected with the Sunday; you induce persons to attend the week-day service, by then giving them what they can never hear at any other time, and you add a certain degree of solemnity, (which nothing now gives), to the Sundays in Lent. Add that the use of the Litany should be enjoined on the two first as well as the third of the Rogation days, and forbidden on Wednesday or Friday, when it coincides with a Festival. The anomaly of appointing the Litany for every Sunday is perhaps most strikingly shown by this consideration. Let Christmas Day fall on a Saturday, and we hear nothing of it; let it fall on a Sunday, and thereby become, if possible, a greater Festival, and because it is so, we inflict upon it a penitential intercession. It is plain that all the occasional Collects, including that for the Parliament, might be turned into single suffrages to be inserted in the Litany as occasion required. It was in this way that on the failure of the herring fishery in the Isle of Man, Bishop Wilson inserted the suffrage, "That it may please Thee to restore and continue to our use the blessings of the sea," which is still, I believe, said in the churches of that Diocese. It might also be well to omit the two last of the three suffrages for the Queen, as only amplifying, without strengthening, the first.

We may now enter on the question of a third service. That one is needed, everyone allows; the point to be determined is, whether that which at present exists shall be the afternoon, or evening, service; in other words, whether we shall call it Vespers and make a Compline, or call it Compline and make an Evensong.

It seems to me that beyond all question the present service must be retained as Evensong, and a new one be formed for Compline. For, 1. That which we now say is constructed according to the model of all Western Vespers; but has not the slightest affinity with any Compline in any Church. 2. For such a night-service as we want, this with its two lessons would be far too long. 3. With the exception of the third

Collect, (which must then be removed,) there is no reference throughout the whole to protection from the dangers of the night. (And, by the by, what can be more absurd than, when evening prayers are for any special occasion said at 12.30 P.M., to hear, in the bright blaze of a summer's day, *Lighten our darkness, we beseech Thee, O Lord?* It is a common Protestant complaint that the Western Church anticipates her Matins; but this is anticipation with a vengeance.)

4. If we took the present service for Compline, what are we to have for afternoon prayers? We must either devise a model for ourselves, for which we could nowhere find a precedent, or we must exalt Nones to an unwarranted precedence over the other day hours. Now Compline we have ready made to our hands; let us see how we may avail ourselves of it.

And first let us see, in the reformed Breviary, what Psalms are appointed for that season. I will give them as before in a tabular view; merely remarking that, to the 91st and 134th, which are said by Rome, the Sarum, York, and Aberdeen books add the first six verses of the 31st Psalm,—employed in the Roman Breviary only in Holy Week.

	<i>Sunday.</i>	<i>Monday.</i>	<i>Tuesday.</i>	<i>Wednesday.</i>	<i>Thursday.</i>	<i>Friday.</i>	<i>Saturday.</i>
Quignon	4, 31, 1—6, 91	7, 15, 125	11, 16, 30	40, 120, 134	46, 47, 48	13, 86, 141	85, 129, 130
Paris	4, 91, 134	6, 7*	13, 32, 79	11, 14, 16	12, 39*	38*, 56	51, 86*
Rouen	..	..	11, 12, 13	14, 15, 16	32, 39*	..	..
Moulin (1826)	..	133, 137, 141	38*, 146	39*, 82	42, 46, 147	76, 83*	84*, 143*
Nevers (1727)	4, 31, 1—6, 91, 134	31, v. 7**, 17*	52, 28, 34*	102**, 13	8, 81, 86*	9*, 10*	77*, 103*

The Breviary of Bayeux alone has the Roman Psalms without variation; the Parisian is followed by that of Chartres, 1783; Quimper, 1835; Beauvais, 1828; Rochelle, 1826; Besançon, 1824; Utrecht, 1744; Meaux, 1836; Orleans, 1777; and others.

The reason why the French Breviaries have varying Psalms at Compline is manifest: that the number of those at matins may be diminished while yet the whole Psalter is said through in a week. For my own part, I confess, that the ancient rule of unvarying Psalms at Compline, as well as at all the day hours, seems by far the most beautiful; and I am not now alluding to the mystical reason they give for this arrangement. They say that the night hours ought to vary, because they represent the changes and the chances of the night of this life; but that the day hours, which may be regarded as a type of the eternal day of heaven, should be invariable. But it would be with us, as it has been in all the reformed Breviaries: unvarying Psalms, especially if not relieved with antiphons, would be called monstrous and intolerable. But then, unfortunately, were we even to adopt the French arrangement, we should not improve the matter. The theory on which the Psalms are there chosen is well explained by Laborde in his *Lettres Parisiennes*. "It may further be remarked here, that they did not use the Psalms by chance, or only according to the order of their numbers, as in the Roman; but they were arranged with a skilful choice, relative to a special end, to which the office of each day of the week referred. Sunday was consecrated to the praise of God and meditation upon His

law; Monday, to enumerating the mercies of GOD; Tuesday, to the increase of charity; Wednesday, to the encouragement of hope; Thursday, to the kindling of faith; Friday, to the remembrance of the Passion of our LORD, and to the furtherance of our own patience; Saturday, to the returning thanks to GOD. In several provinces they have also placed at the beginning of each Psalm a short and substantial argument, very useful to help, at the same time, to attention and piety." But with us, nine-tenths of our congregation would never hear any Compline except that of Sunday; would therefore, in point of fact, complain of that monotony which the alteration in the reformed Breviaries avoids. Nor do I see how this can be obviated except by a cycle on a larger scale, or by the appointment of proper Psalms for every Sunday in the year.

While I am on this subject of Compline, you may perhaps not think it altogether impertinent if I allude to another ritual family which, in this service, seems to me to bear away the palm of beauty from all others: I mean the Mozarabic. After the usual introductory prayers and the 134th Psalm, these responses follow:

- V. Blessed art Thou, LORD GOD of our fathers.
- R. Highly to be praised and glorious for ever.
- V. Vouchsafe, O LORD,
- R. To keep us this night without sin and tribulation.
- V. Because Thou hast been my helper,
- R. Therefore into Thy hands I commend my spirit.
- V. Thou hast redeemed me,
- R. O LORD, Thou GOD of truth.

Then the hymn, *Sol angelorum respice*; the 91st Psalm, and then these responses, which to my mind are exquisitely beautiful:

- V. His faithfulness and truth shall be thy shield and buckler,
- R. Thou shalt not be afraid for any terror by night.
- V. If I climb up into my bed,
- R. Remember me, O LORD.
- V. If I give sleep to my eyes, or slumber to my eyelids, or suffer the temples of my head to take any rest,
- R. Remember me, O LORD.
- V. Until I find out the place of the LORD, the habitation of the mighty GOD of Jacob,
- R. Remember me, O LORD.
- V. Glory and honour be to the FATHER, and to the SON, and to the HOLY GHOST, for ever and ever.
- R. Remember me, O LORD.
- V. When I lie down in my bed, (evidently this time the bed of death,)
- R. Remember me, O LORD.
- V. I pray Thee, O LORD, Author of Light, leave me not;
- R. But remember me, O LORD.

After the capitular, the LORD's Prayer, said after the Mozarabic fashion, and the benedictions, the service ends.

- V. The LORD be ever with you,
- R. And with thy spirit.

V. In the Name of our LORD JESUS CHRIST, let us end in peace.

R. Amen.

V. Let us pray.

Thou hast preserved us, LORD JESUS CHRIST, working through the day : preserve us also resting through the night. And if we fall asleep, let Thy HOLY SPIRIT watch over us, and guard us this night and for ever.

In the Name of our LORD JESUS CHRIST, let us fall asleep and rest in peace.

To return, however, to our more immediate subject. For our new Compline it would probably be necessary, and there would be nothing contrary to precedent in such a proceeding, to have varying lessons. Now here it does strike me that we may most simply, and yet most effectually, improve our evensong. Why should we not return to the ancient custom of having but one lesson in *that*, and making what would have been its second lesson *the* lesson at Compline? Some six or eight verses from the Epistles, arranged either as the Calendar now is, or better still for the seasons of the year, would in the course of a year go through all those parts of the Epistles which can be profitably read in a public service. Thus, then, we should have a Compline very nearly on the model of ancient services : the introductory versicles and responses, the Psalms whatever they might be, the hymn, the lesson, the song of Simeon, and the concluding collect. On this theory we should at evensong go straight from the Magnificat to the Creed, hereby also coming closer to ancient practice, and should end with the three collects as now, only having to substitute one of the many beautiful prayers which might be applicable, in the place of *Lighten our darkness*.

In my next letter, I will, with your permission, consider the Communion office ; and in the meantime

I remain, yours, &c.,

H. S. L.

ON SYMBOLISM.

To the Editor of the Ecclesiologist.

SIR,—In answer to a letter that appeared in the *Ecclesiologist* some time back, I must say that I think Mr. Browne is singularly unfortunate in his two rather ambitious arguments against me. I mean his appeal to the Galleries of Europe and to our logic books. By accusing me of a cross division, he simply admits that confusion of idea which I said discovered itself in his book. Let us take an example of each kind of symbolism according to my division, and see if there is not a perfect distinctness between them.—First, of real or designed symbolism. The ancients built a cruciform church to symbolize the cross on which our Blessed LORD died. This was the only object for its being so built. The very fact of its being so shows it was intended.—Secondly, as an example of *post factum* symbolism, let us take Durandus on church-windows (who, by the by, entirely differs from Mr. Browne, though the latter professes to quote from him.) “Windows,” he says,

"splay inwards, because the spiritual meaning is *amplior quam literalis*." Or again, "the Greeks paint their figures only up to the waist, that all occasion of foolish thought may be taken away."

In the first instance the windows, as we all know, were made so for constructive reasons; and, given the same thickness of walls and size of windows, would be so to this very day; in fact are so in the more substantial barns, and were so then in castles as well as in church-windows, though pious men were reminded by the fact to something quite different from the original intention. In the second instance the fact itself is not true: the Greeks only occasionally painted such pictures, and so the symbolism falls to the ground. I will ask any one of common sense, even without the help of Aldrich, whether there is not a perfectly good division here?

I as well as you admire Durandus; it is the abuse of him that I deprecate. That he cannot be relied on as an authority without additional testimony, except as a beautiful devotional book, teaching us how we may gain religious instruction from anything, even the common things of life, I think is quite clear from the following facts—among very many others I could bring. He did not understand Greek, and yet he never hesitates to give the meanings of Greek terms, which taken as authorities upon real symbolism are simply absurd. "Ambo," he says, "comes from *ambire*" (amb. ἀμφί, and eo): instead of, as it really does, from ἀναβαίνω, meaning a raised place. "Chorus" (χóρος), he says, "comes from *corona*" (κορώνη), "or *concordia*." "Porta" (πόρω), he says, "comes from *apertus*" (ἀ and the old word pario), &c. &c. I have chosen these examples in preference to others, such as "stola," "pallium," (whose very names prove that they were once distinct dresses, the orphreys of which only have been retained), on account of their absolute certainty, upon which no scholar can have any doubt. Mr. Browne, though he does know Greek, and so has not the excuse that Durandus had, in one instance has quite equalled Durandus' derivations:—I mean in his account of σύμβολον, which he says comes from συμβάλλω, to throw together; because at certain Greek (he should have said later Athenian) picnics, they threw together certain tallies or cheques, inscribed with the mottoes of all those who joined them, to be presented for payment afterwards. But, unfortunately, the word is much older than these picnics. It occurs as early as Theognis and Pindar, and means a sign or token by which we may be able (συμβάλλειν, *conjectere*) to conjecture or discover the owner. I will not, however, stop to dilate on the many inaccuracies I think I discover in this book; but I must just say a few words on the vesica.

The anachronism here is double. A primitive Christian symbolism is given to a modern English antiquarian word. I deny that the form has any difficulty whatever. It is plainly constructive and not symbolical at all; the natural form in fact for a nimbus round the body, as a circle is round the head. At first it was simply a cloud surrounding the figure; then it was oval; and as this was hard to draw correctly (as well as being ungraceful), they eventually used compasses, which gave the ellipse. It is as natural as, and nearly contemporary with, the Pointed arch.

If the sense had been ΙΧΘΥΣ, one would expect that it would have been used only round figures of our LORD; for it would have been meaningless in other places. But it is just as common round pictures of the Eternal FATHER and the Blessed Virgin. As a form for a seal it is also constructive, introduced naturally at the same time as the Pointed arch, because it fits pointed canopy work and ornament so much better than a circle. Let any of your readers try to draw the seal of the Ecclesiological Society in a circle, and see if he will make much of it. And besides, the fish emblem is one of the very earliest in existence, so that we should expect the more ancient seals to be of the elliptical shape if it symbolized a fish: but the fact is just the contrary.

Let us next take the colour question. Mr. Browne's appeal to the galleries of Europe is quite as unsatisfactory as to logic: any one's impression of the galleries of Europe, unless he had the subject before us in his eye would be useless, or worse than useless, on account of the very great number of mere modern Madonnas, which would naturally strike a casual observer. I allowed in my first letter, that since Raphael's time most artists have used blue and red for the dress of the Blessed Virgin. Has Mr. Browne never been tired, in the great galleries abroad, of the perpetual blue dresses of Guido and Carlo Dolce? and does he not see that the hankering after a meaning in every thing, which has covered our walls and floors with monograms and crosses till they are as wearisome as the Tudor rose and portcullis, and the making of canons of indiscriminate symbolism, have a tendency to cramp and Egyptianize art?

From the number of MSS. and early paintings which I have examined, I have no doubt that the blue mantle and red tunic were not "always appropriated" to the dress of the Blessed Virgin, neither *always* nor *appropriated*, which was Mr. Browne's statement, though he has now receded from it. In favour of this I would say, that out of upwards of sixty examples before A. D. 500, including all in the National and Taylor Galleries, several of the best Douce MSS., and some of my own, all taken as they come, not picked examples, seven (Italian) are dressed in blue and red, though the blue of some is so near black or green, and the red so faint a pink, that I doubt much whether any but an æsthetic effect was intended. Three French (one of which was clearly æsthetic) have the same colours; all the remaining, upwards of fifty, are against Mr. Browne: and this I believe is a fair average. The prevailing, though by no means invariable, colour for the mantle was certainly blue; but before we jump to the conclusion that it was symbolical, I think it is worth considering how few colours the ancients had, viz., red, blue, gold and green, of which blue was decidedly the favourite for dresses, borders, &c. No wonder then that they used it, precious as it was as gold, for the dress of her they loved best.

That the colours were not *appropriated* is clear from the fact, that we can all give many instances (I have several) of them as worn, 1st, by Our LORD; 2ndly, by various saints; 3rdly, by shepherds and common persons, and that in the same picture with the Madonna, who is dressed in different colours.

But it is in the case of angels that I have so committed myself. Mr. Browne as usual jumps to the conclusion he likes best, and then affects to laugh at me, because I have neglected the apparent, superficial interpretation, which would at first sight occur to any one, and have (as I believe) arrived at the true conclusion. I suppose he would allow that form is a more certain guide than colour; now, in the book I mentioned, there are drawn seraphim with wings above the heads, some red and some blue, the blue ones, by the by, above the red, which would hardly be the case if the blue meant cherubim, a lower order than the others; these occur in a miniature representing God the FATHER. But in the other instance I mentioned they are round the figure of S. Mary, and are of the ordinary *shape* of angels, though they are alternately red and blue. Here not only does the shape show that they were not intended for cherubim and seraphim, but their place also; for if Mr. Browne's definition of seraphim be right, they would not occur round S. Mary.

Again, in another miniature of the coronation of the Blessed Virgin, where you could not expect cherubim, all the angels are red; and to complete this favourite arrangement of colour, the curtain behind the figure, and under the angels, is blue,—to my mind clearly an æsthetic instance. In a miniature of the last Judgment the æsthetic arrangement is unquestionable: the angel on one side of our LORD has a scarlet dress and white wings fringed with green; that on the other side has a green dress with white wings fringed with scarlet. Again, in pictures of the Nativity, the ministering angels are continually red and blue alternately, though they can hardly be cherubim and seraphim. S. Gabriel very often has blue wings; the angel at the sepulchre has scarlet face and hands, and blue wings (of what order would that be?); and, finally, one sometimes sees a group of angels of at least half a dozen different colours, white, blue, pink, dove-colour, scarlet, rainbow, &c. &c. One example (Italian) occurs in the National Gallery.

As to roodscreens being always red and gold, I at this moment recollect eleven fine examples in England to the contrary, as well as instances of exactly similar treatment of pulpit and screen, though I do not remember one example of red and gold.

In conclusion, I would say that my chief aim in writing was to induce archæologists to take up the subject in its true light, to separate the historical from the fanciful, to make lists, and compare examples. In some cases this would be especially easy and conclusive. That of colour could be settled in a very short time: there are so many examples of it all over the world, that a full and unanswerable account might be drawn up by you and your numerous correspondents. Though in many cases the truth will be less attractive than the fancy, it will be no less the truth. Then the question will arise, are we to affix meanings to colours, &c., which the ancients practically did not? or are we to be allowed the same æsthetic taste as was granted to them?

Yours, &c.,

J. C. J.

IRON ARCHITECTURE.

WE have received a packet of papers, accompanied by a courteously worded letter, from Mr. W. Vose Pickett, on the subject of Iron Architecture. From these it appears that this gentleman, though hitherto quite unknown to us, has long had before the world a method of iron construction, which (as he considers) solves finally all the difficulties surrounding the question of metallic architecture. We cannot enter into Mr. Pickett's complaints that his project has met with no practical encouragement: for we are wholly ignorant of his theory,—which is not explained in any of the documents we have received. We should be very glad to be made acquainted with his principles; although from what he says of Pointed art, we infer that we shall be very unlikely to agree with him.

We have had many doubts as to admitting the following strictures of Mr. Pickett on Mr. Slater's design for an iron church in the concluding part of the *Instrumenta Ecclesiastica*: not from any wish to evade criticism—for we are persuaded that nothing but good results from the most free discussion of such subjects—but because Mr. Pickett deals with nothing but assertion. However, lest it should seem to him that we treat him as he appears to think others have treated him, we admit his observations, having merely altered a few strong epithets.

To the Editor of the Ecclesiologist.

“In the notes appended to the ground-plan of the iron church lately put forth in the *Instrumenta Ecclesiastica* of the Ecclesiological Society, is the following:

“1st. ‘The problem to be solved is, How to employ iron for an ecclesiastical building in accordance with the qualities and conditions of the material.’

“This design of Mr. Slater's totally fails to accord with the qualities and conditions of the material, which are, compared with the ancient materials, those of unrivalled power for realising, in peculiar fitness and beauty, the most striking and beneficial inventions of the human mind. Such examples as this would actually forbid every engineering invention of any consequence. Iron and analogous materials are here completely in fetters. As observed by the Rev. W. Scott in the discussion, Mr. Slater's is a stone church built in iron, and not one composed on purely metallic principles.

“And if, as is here stated, ‘Railway sheds and Crystal Palaces are altogether unecclesiastical in character and associations, and fall within the province of engineering rather than of architecture, yet’ (the notes proceed) ‘they undoubtedly show a legitimate use of the material, and develope, according to sound principles, its especial properties and characteristics.’

“If such is the case, this slavish condemnation of the not only unrivalled, but totally opposite, powers of the new materials to do the

rudgery of Gothic stone-work, is the greatest perversion of the true philosophy of not only ancient but modern art.

"Again. It is stated that 'It may be safely asserted, that the iron churches, of which several have been sent out to the colonies, or erected as temporary churches at home, have not fulfilled these conditions (as first stated). In fact their construction is merely a wooden one. Their framework is of wood, covered externally with corrugated iron. The pillars are wooden posts, and the roofs both of nave and aisles are wooden in their construction. What is such a building but a wooden structure encased in metallic plates?'

"And what is such a structure as the design in the *Instrumenta* (allowing for, if we *could throw aside its fundamentals*, some portions of natural beauty, the more dangerous, because such ever serves to hide the falseness of its philosophy), but the degradation of the powers of a material to purposes it both never originated and which are totally unworthy of it? And which class of materials demand *an architectural art of their own*, and now, and have long possessed one, and of a liberty adequate to develop the hitherto unmanifested powers of new primary materials: in fact, a modern truth, which is illustrated, and *in contradistinction to the ancient truth*.

"Regarding the design in the *Instrumenta* by this conformity to Gothic forms and arrangements, there could scarcely be in the whole range of construction anything so repulsive as the exterior of this church. Its frightful sides were too bad to be shown. If grandeur, or even decency, be considered appropriate in the exterior of the house of God, this example outrages such feelings to the last degree.

"Is invention so poor, that it is necessary, as is here shown, to copy some of the iron details of the brick and mortar and iron Great Western Railway Station? What artistic mind would select corrugated iron for an appropriate and enduring wall construction for a new architecture?

"Why still persist, at the waste of time and sacrifice of funds, in setting individuals (whose tone of thought and education are generally not kindred to it) to solve a question, which in philosophy, and to a considerable and varied extent in design, has now for many years been acknowledged to be thoroughly accomplished and for ever set at rest."

THE MONUMENTAL CHURCH AT VIENNA.

IN remarkable contrast to the European character of the recent competition at Lille stands the slightly antecedent one for the monumental church at Vienna, albeit the church to be erected was one of cathedral dimension, and to cost altogether a sum approaching £200,000. Yet the contest in the latter case appears to have been purely German. Foreign designs were rendered by the terms of the prospectus admissible. It is, however, certain that no pains were taken to procure them, and so we conclude that none were tendered.

It will be remembered that, a few years since, the Emperor of Austria narrowly escaped assassination. The circumstance was taken advantage of to set on foot, under the presidentship of the emperor's brother, what we may most aptly term a Church and State demonstration. Bountiful subscriptions were solicited, and the appeal, being so powerfully backed, in no way flagged for want of means. Happily for the cause of religious art, the form in which this tribute to the Cæsardom was cast was that of a Pointed church to be erected at Vienna; while, with a spirit which it were well that our Panmures might, however faintly, imitate, open competition presented itself to the mind of Austrian bureaucracy as the most likely method of obtaining a satisfactory result.

The prospectus issued at Vienna on the 14th of March, 1854, declared the competition open to all countries; the church to be of a capacity to hold from 4,000 to 5,000 persons, in Gothic architecture, with two steeples, two altars, and the means for more to be provided in addition to the high altar: while galleries are specially forbidden, two tribunes only being called for near the high altar.

The cost was fixed at 1,500,000 florins, exclusive of the altars and fittings. The designs were to be on the awkward scale of two centimetres for 1·89 metre,—a proportion excogitated to suit Viennese mensuration,—and to comprise as many plans, elevations, and sections as were requisite. Finally, the hardly adequate time of November 1, 1854, was fixed for sending them in, mottoes and sealed covers being prescribed. The first prize was to be of the value of 1,000 gold ducats, and a general power was reserved of rewarding any other meritorious designs with premiums of 1,000 florins.

The designs were accordingly sent in, and in due time the prizeman proved to be Herr Firstl. Of his church we can only speak from a very inferior engraving, giving the view of the building from the north-west. From this we gather that the building is cruciform, of a usual type of German Middle-Pointed; that is to say, a sufficiently apparent imitation of Cologne, with a western tower and open-work octagonal spire, bearing a close resemblance to that of Freiburg—i.e., a modification analogous for Germany to that multiplication of Chartres, which is the accredited French proceeding, and which M. Didron accordingly dwells upon, (in his recent article on the Lille designs,) in language less complimentary than he would have employed to designate the Gallican expedient. On the whole, the building seems a laborious exercise of book-work, destitute of any original invention; but showing, on the part of the designer and of the judges who gave the prize, the desire to compass correctness.

The second steeple presents itself here in the form of a central octagonal lantern, with a steep roof set round with up-gabling windows, and itself bearing an octagonal fleche. The transepts project a bay beyond the aisle; and there is a triple portal, to at all events the northern one, which has likewise an apsidal western chapel. The nave is of five bays, with a lofty clerestory of gabled windows, the windows of the aisles being without gables. The western façade is an elaborate German composition, with a rose window recessed in a square panel.

The west doorway is double, with a central pier and flanked by statues. The west windows of the aisles are of four lights.

Whether the decision were generally popular or not we have not the means of ascertaining. It is certain that it did not please Herr Ernst, who not only wrote a pamphlet on the matter, but submitted photographs of his own unsuccessful design to a very high authority in this country, in hopes of rousing his indignant pity. To the kindness of this gentleman, who, we believe, was unmoved by the appeal, we are indebted for the loan of those photographs and of the pamphlet, as well as of the engraving of Herr Firstl's design, which, in Herr Ernst's eyes, appears to pronounce its own condemnation. This worthy gentleman, who, we believe, (though it does not appear on the face of his pamphlet,) received one, if not the first, of the minor premiums, attempted a bold flight of originality and broke down; while Herr Firstl more prudently jogged along the beaten track.

Into the elaborate system of symbolism which he strove to embody we have no desire to plunge. The outward aspect of the attempt resolved itself into a big central octagon, bearing on its front the visible parentage of Milan. This frowning pile was flanked at the four angles of the cross by as many taper minaret-like towers and spires,—like pinnacles run up rank,—indicative, we hear, of the quadripartite ethnology of the Austrian empire.

Perhaps the least objectionable of Herr Ernst's contrivances is his treatment of the south transept façade, which is composed of an open groined porch, surmounted on the upper story by a loggia à jour. This loggia is fronted by a bold development of constructional arccading, like tracery on a gigantic scale; and is, in fact, a Pointed translation of those recessed galleries at all heights of the building, which are one of the most meritorious elements of Italian architecture, but have hitherto been confined to the ground story of Pointed, in cloisters, except in a few exceptional cases, such as the west front of the Sainte Chapelle. We commend the idea to architects who are likely to develop it with more felicity than Herr Ernst. The nave in this design is very tame, and the west front a failure.

In conclusion, we have only to say, in reference to Herr Firstl's design, that, it being a *fait accompli*, we wish all success to its completion; and when it is finished, "may we be there to see" and to criticise it in the Ecclesiologist of future days.

DIE DIETSCHÉ WARENDE.

Die Dietsche Warende. Edited by J. A. ALBERDINGK THIJM. Vol. II. for 1856, Nos. 1, 2, 3, January to June. Amsterdam; C. L. Van Langenhuisen.

WE congratulate M. Alberdingk Thijm on the continuation of his most valuable periodical, enriched as each number has been since the commencement of the year by a *precis* in French of its contents. Our

readers are aware that it is not purely an ecclesiological journal, but devoted moreover to general antiquities. Accordingly, the series of Ystorien Bloeme—"Flowers of History"—i.e. the printing or reprinting of national poetry of mediæval date, is continued. So is the description of a Dutch village of the fourteenth century, by M. Van Berkel; also M. Alberdingk Thijm gives *in extenso* a hitherto unpublished comedy by Hooft, a writer of the early part of the seventeenth century, imitated from Peter Aretin. Among the more specially ecclesiological contributions we find an article by M. Van Owen, of Louvain, upon a painted window of the date 1305, which he discovered in the apse of the principal Beguinage church of that city, where it had been walled up in the seventeenth century. An engraving and description are given of an organ and organ gallery (improperly termed jubé) lately placed in the church of Nolders, by M. Cuypers; they are designed in Romanesque, and are more commendable for intention than result. An organ case of Romanesque woodwork is, we need hardly say, sufficiently heavy. It will be remembered that a former number of the first volume of the "*Dietsche Warende*" contained the plan and engraving of the crypt of this church; an association has been formed for the express purpose of restoring church and crypt. M. Alberdingk Thijm devotes a short article in the last number to the Lille Competition, in which he speaks with most friendly sympathy of the English victory, and refers with approbation to the critique of the designs which we gave. M. De Curte's medal is claimed as a victory for the Low Countries.

M. LASSUS ON ECLECTICISM IN ART.

A HIGHLY creditable and interesting letter, of which we subjoin a translation, has been addressed to our chairman of committees by the distinguished French architect, M. Lassus. In acknowledging M. Lassus' courtesy in addressing us, through Mr. Beresford Hope, we hasten to record our entire conviction of the value of what M. Lassus writes. Our *sic* did not allude to the substance, but to the phrase; and a misprint, *eclectisme* for *eclecticisme*, has still further complicated matters. To confess the truth, it was a mistake in our French, not in our æsthetics. We thought that, as among ourselves, the derivative should have been *eclecticisme*, not *eclectisme*, as the French have it. A glance at Cousin ought to have set us right. However, our mistake has turned out well, in stimulating our friend M. Lassus to a vindication of his motto, which, though we entirely concur in that motto, has large independent merits of its own.

MY DEAR MR. HOPE,

I should have written to you earlier, but we have lately had all our time occupied in making preparations for the ceremony of the baptism of the Imperial Prince in the cathedral; and I have been unable to dedicate a single moment to you.

I will begin at once by thanking, very sincerely, the author of the report upon the Lille Exhibition. His reference to me, in general,

could not be better; but I cannot admit what he says concerning *eclectism*. In the first place, I cannot comprehend why he makes me write *eclectism*, insisting upon it by the assistance of a *sic*; and, especially, upon what grounds he persists in saying "*eclecticism*." This word comes from *eklego* (I choose), and with us French people it has a sense perfectly definite and perfectly settled. In philosophy, as in art, it characterises a whole school—that of those persons who admit the possibility of creating a new art, or an entirely new philosophical doctrine, by borrowing the elements of their creation from all styles, or from all philosophical systems. Such, among us, at least, is the strict and absolute sense of the word.

It is clear, from this, that the principle of eclectism is essentially opposed to that of unity.

This system, further, is so much the more dangerous, as it singularly flatters the self-esteem of artists, by causing each of them to imagine that he may become the creator of a new art!

It is the principle of free discussion; it is, before all and beyond all, the proclamation of the infallibility and the glorification of the human reason.

With eclectism, all rules, all principles disappear. Will not the reason of the artist flit about in regions infinitely superior? Should it not be delivered from the restraint of all rules? If we happened to speak to him of traditions, of unity, of style, of the impossibility of an alliance between the principles and the forms of anterior arts, these would be but shackles placed upon the genius of the artist!

Eclectism, in a word, admits no other law than the will and the taste of the artist, no other guide than his reason. It is the doctrine of absolute liberty. The attraction of this liberty must be very powerful, for few artists have succeeded in resisting it. Even the most eminent artists—those, even, whose merit justly consists in the unity of style which they know how to impress with sentiment upon all their works—too often blinded with arrogance, suffer themselves to be enrolled under the banner of eclectism, from the apprehension of being considered as imitators!

Why cannot these artists *d'élite* perceive that all their power, all their merit justly proceeds from the application of the principle the most opposed to eclectism,—from their sentiment of unity? It is because, like the author of the report, they confound eclectism with invention; two things essentially different—we might almost say, completely opposed.

Invention in Architecture is the combination of great dispositions together, and even of certain details: abstraction improves, in some degree, upon the form and the style; and this is so true, that a superior artist might very justly modify the style adopted, while preserving the dispositions of a plan.

As to the church of S. Eustache in Paris, is it not evidently a Gothic construction, notwithstanding the pilasters, the capitals, and thousand details of the Renaissance which crowd its walls? Evidently the general disposition is borrowed from our ancient edifices: and yet the church of S. Eustache is a remarkable work of art. Why? Clearly because all the forms and details present the greatest unity, and all belong to the style of the Renaissance.

Is it thought, for example, that it would be the same if each of the chapels presented to us a specimen of a different style, or if the columns illustrated forms and details borrowed from all ages without any exception ?

We may conceive the effect of these monstrous combinations by the ridicule that would be thrown upon the church. Yet this would be eclecticism in the real sense of the word ! This is evident, for eclecticism consists in producing a composition without rules and without traditions, as the system allows the intermixture indifferently of the forms of Greek art with those of Roman art, Etruscan with Chinese, &c., &c. One must not leave the least sentiment of art to admit such impropriety.

Unity of style is the true fundamental law of art. It is on this principle that I have asserted, and I repeat it again, that "Eclecticism is the sore of art." This representation of it is only partially true. It is, unfortunately only too correct that eclecticism is, in fact, the greatest scourge of modern art ; for, if some artists of merit escape by instinct and by miracle from its pernicious influence, the greater part permit themselves to be seduced by it, imagining that they are creating again, because they are attempting to combine forms which cry aloud against the union ; the taste of the public is perverted ; and art is descending by great steps to a complete decadence.

Under such circumstances there remains but one principle sufficiently powerful to save art from complete ruin ; and this is the great principle of unity of style. Let us hasten therefore to unite ourselves to it, and support ourselves upon it, in order to oppose eclecticism, that sad fruit of self-esteem and of pride. Let us hasten, I say, for the situation is grave. In these days no one believes ; everybody inquires ; the artist has no longer faith except in his reason, no other rule than his personal taste ; he analyses everything, and he urges his folly so far as to persuade himself that he is called to create, for himself alone, a completely new art.

It will be comprehended after this, why I have raised this cry of alarm, wrongly considered as an insult by many persons ; but which, unfortunately, is only the expression of a very profound and a very sad conviction.

I am perfectly convinced, in the state of anarchy into which art is now reduced, that there remains to us only one anchor of safety, unity of style ; and, as we have no art belonging to our own time—everybody is convinced of it and deplores it—there is only one thing for us to do : that is, to choose one from among the anterior epochs, not in order to copy it, but in order to compose, while conforming to the spirit of that art. Let us take from the Greek, the Roman, the Etruscan, the Egyptian, or the Chinese, but let us always preserve the unity of style, not trying to give existence to any of those hybrid and unnatural creatures analogous to the monsters which are concealed in the most obscure recesses of our cabinets of curiosities !

But, because I consider unity as the safeguard of art, because I recommend above all things the adoption of a style, and penetration into its sentiment, it would be absurd to conclude that I am endeavouring to reduce the artist into a maker of copies.

Very often indeed this ridiculous accusation has been thrown out

against me, even sometimes by artists seriously and in good faith. It implies, moreover, perfectly, that for him who has never studied a style of architecture, it is totally impossible to distinguish the copy from the invention.

It is, therefore, in the highest degree, important to show clearly what I understand by unity of style: and it is especially important to prove to all, that this unity still leaves every latitude and every liberty to the artist.

The best proof of this truth is, as I have already said, that in the hands of a genuine artist the style of an undertaking may be changed without the general dispositions of the edifice being affected in a serious manner; only, in order to accomplish a work of this nature the artist would require a profound knowledge of the style adopted. He must not only have studied the form, but be penetrated with the sentiment of the art. Then, he will be able not only to compose, to invent, new dispositions, without deviating from the style, but even if new necessities arise from materials recently discovered, he will at last arrive at the power of discerning what would have been done in such cases; and in this way, by his intimate knowledge of the style adopted, he will be enabled to solve all the problems that may be put to him, by remaining always faithful to the great law of unity of style.

Further, this unity will give to all his creations an aspect of reality, so that notwithstanding the new dispositions, combinations, and forms which may be found in them, they will be, so to speak, likely to live, and some part must remain. Lastly, the first impression will be that they resemble everything that has been known of the kind.

From these observations you will comprehend, my dear Mr. Hope, that I am more flattered than offended at the reproach which is applied to me on this subject by the author of the Report. To say that my plan has too much the aspect of a copy, is to admit that I have been fortunate enough to give to the *ensemble* of my composition that seal of unity which I regard as the first of all the conditions of art.

You must permit me again, my dear Mr. Hope, to consider as a new eulogy the second reproach which is applied to me by the author of the Report in respect to my windows. He has not found them better than "the eternal types of Bourges." Really, as these eternal types form, with those of Chartres, the most admirable examples of stained glass windows which we possess in France or elsewhere, I can only feel flattered at the comparison!

As for the rest, I do not know if the author of the Report is as convinced as myself of the necessity of unity of style. I think so nevertheless; and it even appears to me that he has felt all the importance of it, only he has obviously confounded eclecticism with invention. It is therefore simply a misunderstanding. I hope so, at least, with all my heart—for I am convinced you will recognize with me that it is the duty of all real artists to combine against the common enemy, against eclecticism, that scourge of our epoch.

Paris, 8th July, 1856.

LASSUS.

A. M. M. A. J. B. Beresford Hope, &c., &c.

THE LILLE CATHEDRAL COMPETITION.

WHAT we thought ourselves justified in hinting in the last number of the *Ecclesiologist*, has very disagreeably, not to say discreditably, come to pass. The English designs have been thrown over. The execution of the future Cathedral at Lille is not to be entrusted to Messrs. Clutton and Burges, and of course, not to Mr. Street. English art has, as has been already said in France, had its Agincourt: but what we have won in the open battle-field of art we have lost in the cabinet, not to say the *coulisses*. Intrigue has done its work. It is announced to the successful competitors that there are difficulties in the way,—that complications and combinations prevent the entrusting the future work to other than a French architect,—that an arrangement will be undertaken, which it is trusted will prove satisfactory to all parties concerned, &c., &c. In a word, the Lille authorities have in a very halting and stumbling way, backed out of their original and honourable course. What they are going to do we do not profess to know; and probably they do not know. This noble scheme will float or sink just as chance, and external influences shall direct: the project being deprived of the compass of honour and good faith, is at the mercy of every secular and interested motive.

Few words are required to verify the position, as our French friends would say. All that the world is concerned with is this: that a public and universal competition of artists was invited; that in this public competition certain English artists received the prize; that of the judges in this competition not one was an Englishman; that after the result of the competition was announced the crowned English artists were received at Lille, were publicly acknowledged as the architects of the future building, were consulted and treated with as directors of the work—and that they are now dismissed. True it is that in the original programme the committee did not pledge themselves to employ the architect whose design they selected; but, apart from the consideration that such a saving clause is only introduced, generally speaking, against possibly moral disqualifications, the committee has precluded itself from availing itself of this clause, because it has already dealt with Messrs. Clutton and Burges as the future architects of the memorial church.

But it is not on this indemnity clause that Messrs. Clutton and Burges are rejected. It is not that the committee not binding itself to employ the selected artist prefers somebody else's and some other plan, but the committee finding that the original purpose of the contest, its idea, its one prevailing characteristic—all that made it what it was—its glory and honour, the single fact, namely, that it was a free competition to art which had no country, would not do, would not go down in France, was unpopular, has consented to abandon the whole scheme, to stultify its labours, and to discredit itself. It is a very narrow view of the result of the Lille competition only to say that after all Messrs. Clutton and Burges are rejected in favour of somebody else. Such a result would,

we think, be a personal injustice. But much more, and much worse than this, has been done. France invited an European competition; France acted upon this; and when France finds that it is worsted upon its own soil, France repents of its generosity, backs out of its liberal invitation, and says, Only France for the French—we cannot give our French work to other than French artists. We made a mistake in our generosity; the sentiment was pretty; but we cannot afford to be sentimental. Charity begins at home. Know-nothingism in French art, as in American politics.

It is obvious to remark that there is a good deal of worldly sense in all this: the only pity is that it was not thought of eighteen months ago. We see nothing individually discreditable in the intention for a French work to employ only French artists. The like has often been done in England; and will often be done in England again. France has many and skilful artists, and France might have confined its competition to its own borders. We in this journal should have been saved much trouble; and our English architects would have been saved much expense. But to advertise a general and European competition,—that is to say, to issue proposals, the very essence of which was that a French architect was not *de rigueur*—and then after all to say that the whole thing was a mistake, and that nobody but a French artist could, or ought to be, employed, is—we regret to have to say it—treason to art; an insult to England; a dishonour to France, and a discredit to all those who have permitted themselves to falsify their own professions, and to refuse to fulfil their own promises.

What will be done is a matter of supreme indifference to us. The selected designs are “the property of the commission:” most likely they will all be thrown together into the hands of some archæological archimage, who will compose a design on that eclectic principle, which, as M. Lassus has adopted as his motto, is the sore of art. And—which seems very doubtful—if the cathedral of Lille is ever built, or if built is built upon a hotch-potch of the selected designs, we trust that some *dallage* or some snug corner may be found for illustrating,—and our friend Le Père Martin will testify that a *bestiarium* is not out of place even in an ecclesiastical structure,—for the honour and glory of France, a certain fable of Phædrus, in which the jackdaw and peacocks appear in a companionship not very creditable to the former.

Not that blame attaches to all the parties concerned. We acknowledge, and have great satisfaction in recording, that among the authorities concerned in the Lille competition there are those who regret its unfortunate termination, and who, for the honour of their country and of themselves, would, at any loss or hazard of popularity, have vindicated the decision of the jury, and think that wrong has been done to England and its architects. But in order to understand, if it is worth understanding, the intrigues out of which the present state of things has arisen, we avail ourselves of certain French publications, which, though they can hardly be considered *pièces justificatives*, yet throw some little light on the recesses behind the scenes. We have before us the last number of the *Annales Archéologiques*, edited by M. Didron, one of the Lille jury; and we have also a circular signed *Aymar Verdier*, whom, from

evidence external and internal, we identify as one of the "two anonymous *collaborateurs* of M. de Curte of Ghent, author of the design, *Zelus domus tue*," to which was assigned the fifth place in the awards of the jury. M. Lassus' letter to ourselves will speak for itself. M. Verdier recounts the personal history of the scheme. Lille, the fourth or fifth town in France, was pervaded with the idea of a church worthy of her name. M. Verdier talks of the unanimous wish of its inhabitants, of which the commission was only the mouthpiece; and he informs us that the original thought was to confide the work *à un savant religieux fort connu par ses publications sur le moyen âge*,—a periphrase in which it is not difficult to identify Le Père Martin. This notion was relinquished; and, as M. Didron plainly tells us in his journal, the idea of the general competition originated with him. Here, according to M. Verdier, was the first mistake: the plan was too large, the liberality was too liberal. He thinks that only sketches should have been asked at a first competition; and that out of the preliminary designs eight or ten artists should have been selected for a further competition, and that these second designs (all of which were to be paid for) alone should have been required to display the completeness which was originally required in all the designs. M. Verdier goes on to criticise the selected period of art. "The first half of the thirteenth century," he says, "but of what topography? Even if of France, is it to be the thirteenth century as developed in Burgundy, in Normandy, in Anjou, or in the South?" In all this there are points in which we agree with M. Verdier. His history of the adjudication is curious. Forty-one plans were sent in, and—as M. Verdier does *not* remark—were exhibited before the jury commenced its labours. In other words, it was plain—as we ourselves, on visiting the exhibition, writing and publishing before the adjudication was made, openly showed—that *France was beaten on its own ground*. And—not of course, but unhappily—as soon as ever the exhibition was opened, intrigues began to defeat the unavoidable result. That the result was unavoidable we have M. Didron's truthful and honourable avowal. He, in the *Annales*, describes the public exhibition: he speaks of our own visit: he speaks of the crowds being so great, that a Paris reviewer was obliged to apply for a private view: he tells us that so great was the enthusiasm excited, that one young architect borrowed money to attend the exhibition: and he then describes the labours of the jury. He says that Mr. Edward Pugin "was entreated by the jury to add himself to its labours, as counsel and advocate for his compatriots. Unfortunately, however," adds M. Didron, "for France, England wanted no counsel: England was too well represented before the jury by the skill and beauty of its designs."

This assistance of Mr. Pugin, Jun., has been made too much of. We cannot understand that he voted, or what precise functions were committed to him. We can only add that the Lille committee offered to one of our own members this task of representing England before the jury; but that on public as well as on private grounds, the offer was declined. M. Verdier treats the matter very differently. He says "that for the purpose of enlightening the judges, a very young English

architect passing through Lille was added *very irregularly* to the jury, and *avec voix consultative*: that in the absence of the president of the jury the first classification was made, and the report spread that the selection was agreed upon. Hereupon—*a ce moment*,” continues M. Verdier, “a protest against all these irregularities was handed in to the commission, and a demand was made to strike a new jury, to get an exhibition of all the designs at Paris, and to give the whole affair into the hands of the Minister of Worship.” This very cool request, it seems quite plain, was due to M. Verdier himself,—M. Verdier, one of the authors of the *Zelus Domus*, &c. The irregularity that he complained of was of course the inferior place likely to fall to M. de Curte’s (and his own?) work. According to M. Verdier, his impudent application to the committee all but succeeded: the president of the committee, M. Kolb-Bernard, and the secretary, le Comte de Caulaincourt, “doubtless convinced by the good reasons addressed to them, took down the names of the principal French architects in order to strike a new jury under the authority of the Minister of Worship.” As regards this alleged vacillation on M. de Caulaincourt’s part, we simply discredit M. Verdier’s story: we have that confidence in M. de Caulaincourt’s honour, that we believe he was all along, and is still, faithful to the conditions of the competition, and that the treatment to which Mr. Clutton and Mr. Burges have been subjected is a matter of deep regret to that amiable and estimable gentleman. Be this as it may: the jury was firm, and all along we consider that they have faithfully, and wisely, and honestly done their duty. The commission, that is, the committee of Lillois, has vacillated and failed in maintaining or fulfilling its duties; but a distinction must be drawn between the jury and the committee.

To proceed: after this preliminary examination the jurors invite the assistance of professional men to test the construction. At first they apply to MM. Duban and Labrouste, and succeed in securing the assistance of MM. Questel and Denjoy, and the final award is made by the jury under the authority and presidency of M. de Contencin, Minister of Worship, M. Reichensperger (the German member) having left his vote at the first selection. With some ingenuity M. Verdier turns these incidents against the jury. What a jury, he says, not to be possessed of sufficient confidence in its own decisions as at the last moment to invite professional assistance. What a regrettable thing, he argues with amusing inconsistency, for M. Reichensperger to have given his vote without profiting by the light which MM. Questel and Denjoy shed over the jury! As for myself, I always wanted the judgment of my fellow architects, says M. Verdier:—only, which he does not add, I should prefer that of those who are alive to the merits of a certain design called *Zelus domus*, &c.

Such is the history of the Lille competition; it was not without many difficulties and dangers that it attained its consummation in the honourable award of the jury. All along the committee hesitated, and were blown about by every wind of political and artistic favouritism. M. Didron lets us into three curious facts; he tells us that not only was the notion of the competition due to himself, and to himself only, but

that it was in consequence of his advice that the exclusive period of the first half of the thirteenth century was announced in the programme. The next event is still more remarkable. It seems that the committee had no sooner issued its programme than it began to be frightened at its own temerity. We prefer that M. Didron should tell this in his own energetic language.

“Plus tard, à moitié chemin du concours, quand le programme était lancé depuis sept mois déjà, on s’efforça de faire revenir les rédacteurs du programme sur la prescription du style, et, troublé par je ne sais quelles peureuses considérations, par je ne sais quels vagissements de journalistes à la mamelle ou d’artistes aux abois, on proposa d’ouvrir la porte au grec, et au romain à la renaissance et à l’eclectisme, à l’art du passé et à l’art de l’avenir; mais le jury tint ferme, et proclama de nouveau sa profession de foi. L’avenir dira si nous avons eu raison.”

Whether “the sucking journalists” is a delicate allusion to M. Lavergne and the writers in the *Univers*, or what special reference to M. Verdier and M. Leturcq, “the two anonymous collaborateurs” may find in the euphonistic phrase of “artists on their last legs,” it is not ours to say. Rather it is a matter of pride and consolation to ourselves that in these unseemly contests and squabbles England and English art had no part. We were unrepresented on the jury: we knew nothing of the differences between the jury and the committee. We have been no parties to the half-hearted, reluctant, hesitating conduct of the one, or to the energetic remonstrances of the other. Our architects simply accepted the conditions in good faith, did their best, and that best is acknowledged to be *the best*. The rest is a matter for France, not for ourselves.

Even as it is, the reward of the jury in favour of Messrs. Clutton and Burges, and of Mr. Street, is not contraverted or contended. M. Didron, himself a member of the jury who voted for them, dedicates a long article to M. Lassus’ work, the third on the list, and only promises “in his next number” to review the superior designs. M. Verdier does not openly venture to say that the award in favour of the English artists can be disputed. M. Lavergne in the *Univers*, though he also is a partizan of M. de Curte and his colleagues, does not utter a whisper against the substantial justice of the decision. M. Didron says, “England has indeed triumphed; not only has she gained the first and second prizes, but out of fifteen English designs, eight have been rewarded, while out of her fifteen candidates, France has only received four favourable decisions. . . The defeat is for us and on our own soil: at Lille the architecture and archæology of France have met with their Agincourt. It might,” he adds, “be easy to explain or to investigate the fact: many reasons might be assigned for the circumstance that several French architects did not compete. Anyhow, France was well represented, and by M. Lassus, &c.” Then follows in the *Annales* a long and elaborate review of the design marked *L’Eclectisme*, &c.

M. Verdier does not conceal his vexation and annoyance. “The award,” he remarks, “astonished everybody: the report of the jury, especially on *Zelus domus*, &c., was very unjust:” and then he lets out that “a testimonial in favour of this particular plan had been privately

sent the judges before the award." He goes on to say, "that the published report is not the same as that addressed to the commission at Lille," and complains "that there is to be no Parisian exhibition of the designs," an exhibition which he hopes will reverse the decision of the jury. Let M. Verdier be content: the thing is very plain. France cannot afford to have the Cathedral of Lille built by English artists: though English artists have won the competition. Then there remain two French parties to please: the archæologists represented by M. Didron, with whom undoubtedly M. Lassus is the favourite, and deservedly so; though to his able letter in our own pages we must refer for the modifications under which M. Lassus can be considered the champion of mere archaicism; and the architects *de l'avenir*, the innovators, of whom MM. de Curte, Verdier, and Leturcq, the "three single gentlemen rolled into one," to whose combined inspirations the *Zelus domus tuæ* is owing, are the representatives. These last are, as we observed in the last number of the *Ecclesiologist*, the pets of the *Univers*, and represent the ultramontane tendency of art. With these disputes and with the conflict between developement and archaicism, either in polemics or in art, we do not choose in this place to interfere. All that we can assure M. Verdier and his *confrères*, (to whom the circular to which we are largely indebted is addressed,) is that the refusal by the committee publicly to exhibit all the Lille designs, including those which gained the highest prizes, is a conclusion in which neither their authors, nor those generally interested in English ecclesiology, are disposed to acquiesce. M. Verdier indeed seems to admit this: he might also have admitted that the jury, as represented by Didron, is in favour of a public exhibition of all the designs at Paris; but he consoles himself with the belief, which we do not seek to disturb, that the Lille verdict would certainly be reversed at Paris by the *public artiste le plus compétent qu'il y ait en Europe*.

It remains only to ask whether this unhappy result of the Lille competition will prove detrimental to ecclesiology generally, or to the practice of an honourable competition in art. It is obvious that neither one nor the other are substantially affected by the termination of the Lille competition. As far as the principle of universal competition goes, so striking a proof of its value has seldom been offered. Here we agree with M. Didron, who cites in favour of this honourable strife the well-known testimony of Benvenuto Cellini, as to its consequences in producing the artistic glories of Florence. Never was a competition more generally announced or more fairly adjudged than that of Lille. MM. de Contencin, de Caumont, Didron, d'Anstaing, le P. Martin, and Reichensperger, deserve well of the commonwealth of art. The result, however deplorable, is not owing to the principle of competition, but to the divided functions of the judges and the executive committee—to political, to national, to ecclesiastical influences, to individual timidity, to corporate unconscientiousness, to *clique*, and backstairs—to a thousand small, mean, ungenerous, but converging causes which always account for wrong.

And we say this because we have observed a somewhat sharp discussion on the subject of competition, between a vigorous journal, which

expresses itself with decision and power on most subjects—the *Saturday Review*—and a stationary and respectable contemporary—the *Guardian*—among whose many claims on past confidence has not been great authority on subjects of art. As is usual in such discussions, the shield has had two sides: the one writer will only look at competition fairly conducted, the other only surveys its abuses. The *Guardian* will not admit that competition can be anything but a novelty, because, in the case of the classical and mediæval facts produced in the *Saturday Review*, the competition was not advertised in the *Builder*, or the competing designs sent in under mottoes and sealed envelopes, after the manner of ourselves. And respectable architects are taking their sides for and against competition. One gentleman, perhaps because he has not often succeeded in competition, tells us that it wastes his time; and another, scarcely conscious of the platitude, admits that a bad competition is a bad thing, while on the other hand he is not prepared to deny that a good competition may produce good results, under particular circumstances—which is much our own opinion. Competition, as it used to be conducted, was a very great wrong; against this in past days we have protested, against it when occasion requires we shall be ready to protest again; but competition may be honourably and fairly adjusted, both to the claims of artists and to the rights of their employers. While it stimulates the lazy professor, compels *prestige* and favouritism to resist the tendency to subside into mannered and conceited formalism, and certainly gives struggling genius its first chance, it is undeniable that it may be conducted by incompetent, or even by dishonest, judges, to the manifest injury both of artists and of art. Even now, fresh, and smarting with the blow which honourable competition in art has received by the bad management—to use the mildest form of condemnation—of the Lillois, we can afford to say, as in a better moment even a Lille writer himself has said, “We are not afraid to say that the competition for Nôtre Dame de la Treille will have done good service to art and to Europe.”

MEMORIAL CHURCH AT CONSTANTINOPLE.

WE had intended to say a few words on the important subject of the Constantinople competition. But we postpone our remarks to our next number. In the meanwhile we place on record the careful and able programme issued by the committee, in which we find very little that calls for comment. We congratulate our readers and the architectural profession on the fairness of the conditions, and the competency and high character of the jury: and we earnestly hope that the invitation will be responded to both in our country and abroad.

“TO ARCHITECTS.

“The committee entrusted with the duty of giving effect to the Resolutions of the Public Meeting, held April 28, 1856, under the

Presidency of H.R.H. the Duke of Cambridge, are encouraged by the success which has attended their appeal for funds, to invite architects to send in designs for the Memorial Church, which it was then determined to erect at Constantinople.

"The committee feel that they are not acting prematurely in so doing, as months must still elapse before the design can be finally approved, and a still longer interval before the work can be actively commenced. They are therefore satisfied that they best respond to the encouragement they have already received, and offer the best guarantee for their zeal in carrying out the work, by taking immediate measures to push forward the architectural arrangements.

"The competition will be unlimited and anonymous.

"The style to be adopted in the designs must be a modification to suit the climate, of the recognised Ecclesiastical Architecture of Western Europe, known as 'Pointed,' or 'Gothic;' and the neglect on the part of any architect of this provision will absolutely exclude from competition.

"The numerous and beautiful instances existing in Southern Europe of this modification of Pointed Architecture amply justify the preference thus given to it. Any approximation to the specific features of Byzantine Architecture is prohibited, as being objectionable in many respects. Still more must the competitors abstain from the imitation of any forms connected with the religious architecture of the Mahometans, which is, indeed, at Constantinople based upon Byzantine models.

"The church must be of sufficient capacity to hold without galleries a congregation of not fewer than 700 persons, while the cost must not exceed £20,000, a sum sufficient in the hands of an able architect to ensure the monumental character of the structure. The main expenditure must be devoted to enhancing the solid dignity of the building itself, the fittings being as simple and inexpensive as may be consistent with propriety. The substitution or addition of more expensive fittings is left to the munificence of individuals, who may desire to present them as special memorials. No representations of the human form, or of the forms of animal life, are to be introduced, either externally or internally; at the same time architects are advised to avail themselves of the beautiful constructive materials which are so easily and cheaply procurable at Constantinople, particularly the local Marmora marble.

"The competitor's attention is directed to the risk of earthquakes, occurring at Constantinople.

"The competitors must send in, on the scale of $\frac{1}{100}$, the following Geometrical drawings:—

- | | |
|-------------------------|--------------------------------------|
| 1. Ground Plan. | 5. Elevation, South side. |
| 2. Elevation, West End. | 6. Longitudinal Section. |
| 3. Ditto, East End. | 7. Latitudinal Section looking West. |
| 4. Ditto, North Side. | 8. Ditto, looking East. |

"They must also contribute detail drawings, upon, if necessary, a larger scale, of such constructional arrangements, ornamental details, and internal fittings, as they consider it requisite to elucidate, with

concise explanations in manuscript, which must give the grounds upon which they base their estimate of the whole probable cost. They are also at liberty to send one perspective drawing of the exterior, and another of the interior, but not more. A convenient Vestry must be shown adjoining the church, and provision made for the Organ.

“Non-compliance with the above regulations will absolutely exclude from the competition.

“In order to ensure competence and impartiality in the adjudication, the committee have entrusted the selection of the successful designs to the following gentlemen, who have kindly expressed their willingness to serve in the capacity of judges:—

“THE RIGHT REV. THE LORD BISHOP OF RIPON,

“SIR CHARLES ANDERSON, BART.,

“THE VERY REV. THE DEAN OF ELY,

“THE REV. PROFESSOR WILLIS,

“A. J. B. BERESFORD HOPE, ESQ.

“The designs must be sent in to the Honorary Secretaries of the Memorial Church, 79, Pall Mall, London, under mottoes, with the author's names and addresses in sealed envelopes, not later than January 1st, 1857, endorsed ‘Memorial Church at Constantinople.’

“The judges will be entitled to award a first prize of £100, and a second and third prize of £70 and £50, or in case of equality two second prizes of £60 each. The design to which the first prize is adjudicated will, without some special reason to the contrary, be the one carried out, and the amount of the prize will be ultimately deducted from the architect's commission. The judges may also make honourable mention of any other designs which appear to them entitled to the distinction.

“After the adjudication, there will be a public exhibition in London of all the designs, with the names of the respective architects.”

ECCLESIOLOGICAL SOCIETY.

COMMITTEE Meetings were held at Arklow House, June 5th and June 25th, 1856; and were attended by Mr. Beresford Hope (in the chair,) Lord Robert Cecil, Mr. Dickinson, Mr. Forbes, Mr. France, Rev. S. S. Greatheed, Rev. H. L. Jenner, Hon. F. Lygon, Rev. W. Scott, and Rev. B. Webb.

R. P. Pullan, Esq., architect, was elected an ordinary member.

The Chairman announced that the Memorial Church at Constantinople was to be open to universal competition, and that he and Sir C. Anderson had been requested to become members of the committee of adjudication, together with the Bishop of Ripon, the Dean of Ely, and Professor Willis. He also reported the unsatisfactory termination of the Lille competition, where it is feared that the verdict of the jury will be disregarded, and that some design made up in France out of those which have received prizes will be executed.

Letters of acknowledgment were received from the Surrey Archæological Society, and from the Architectural Museum ; and Mr. Beresford Hope, Lord R. Cecil, the Rev. W. Scott, and the Rev. B. Webb, were authorised to represent the Society as a deputation to a congress of various architectural societies invited to meet the S. Alban's Architectural Society on June 17th.

A letter was read from Herr Reichensperger, of Cologne, thanking the committee for their present of the Report on the Lille competition, and criticising Herr Zwirner's intention respecting the lantern of Cologne Cathedral (as developed in his last report, translated in the last *Ecclesiologist* from the *Kölner Domblatt*).

The Rev. T. Helmore having expressed his wish to resign the secretaryship for music, it was agreed to accept his resignation, and the Rev. H. L. Jenner was elected to the office. Mr. Helmore kindly undertook to retain his office of precentor of the Motett choir.

The first proofs of the proposed reprint of the Sarum Missal, from the Pitsligo press, were examined by the committee.

The following designs have been inspected :

(By Mr. Bodley) : for a chapel-school and school-house, at Hayward's Heath, Sussex.

(By Messrs. Brandon and Ritchie) : the drawings for the great church in Gordon Square, and for a scheme for converting Waterloo Bridge into a glass picture-gallery.

(By Mr. Ewan Christian) : for the new churches of S. Luke, Knutford Place, London ; Tiptree, Essex ; Wickham Bishop's, Essex ; Chamouni ; and for the great restorations of Carlisle Cathedral, and Wolverhampton Collegiate Church.

(By Mr. Clarke) : for the restoration of Nettlested Church, Kent.

(By Mr. Ferrey) : for the new churches of Bala, North Wales, of Nocton, Lincolnshire, of Scriptor, and of South Green ; for the rebuilding of Buckland S. Mary, Somersetshire ; and for a new school and schoolhouse at Clandelboye, near Belfast.

(By Mr. G. G. Place, who met the committee) : for the restoration of S. Giles, Balderston, Notts ; for the new church at New Basford, and the new chapel-school at Chilwell, both in the same county, and for a new parsonage-house for S. Peter's, Derby.

(By Mr. R. P. Pullan) : the prize designs, under the motto *ad æthera tendens*, for the Lille competition.

(By Mr. G. G. Scott, A.R.A.,) for new churches at Richmond, Hales Hill (Halifax), Huddersfield, and Hawick.

(By Mr. Seddon, who met the committee) : for new churches at Canton and Tynant, in Wales, and a competition design for Tulse Hill, undertaken in conjunction with Mr. Pritchard.

(By Mr. Slater, who met the committee) : for the restoration of Southchurch, Essex ; for the restoration of S. Bartholomew, Smithfield ; for the continuation of the restoration of Sherborne Minster, including the choir and the (desecrated) Lady Chapel ; for the re-seating, &c., of SS. Peter and Paul, Wisbeach ; and for the rebuilding and enlargement of All Saints, Steeple Langford.

(By Mr. S. S. Teulon, who met the committee): for two new churches, one at Hastings, in which the type of the Dominican church at Ghent is proposed to be copied, and the other S. John Evangelist's at S. Leonard's, to be built for Lady St. John.

(By Mr. W. M. Teulon, who met the committee): for the rebuilding of Crowhurst church, Sussex, and for a new chapel-school at Spaldington, Yorkshire.

The Committee also examined drawings and photographs of the designs, respectively by Herr Firstl and Herr Ernst, which obtained the first and second prizes for the competition for the great Votive Church at Vienna.

Letters were read from the Rev. P. Freeman, Rev. J. Irvine, Mr. W. Vose Pickett, Rev. D. A. Beaufort, Mr. G. E. Street, Mr. Butterfield, Rev. T. Collins, Mr. J. R. Clayton, the Rev. J. Macmillan, &c. It was agreed to issue a Report with List of Members. Some embroidery from natural flowers, by Miss Street, was examined; and also a triptych, and an ivory carving in the possession of Mr. Place.

Two public meetings of the Society's Motett Choir have been held since the appearance of our last number, viz., on Thursdays, June 5, and July 24. Both meetings were well attended, the last particularly so. A well deserved vote of thanks to Mr. Helmore and his choir formed an appropriate conclusion to the proceedings of the season. We subjoin the programmes.

Thursday, June 5th, 1856.

- MOTETT—"Behold, I bring you glad tidings" . . . *Giovanni Croce.*
 HYMN—"Veni Creator Spiritus" . . . *Hymnal Noted, 34.*
 MOTETT—"Caro Mea vere est cibus, et Sanguis Mea vere est
 potus; qui manducat hunc Panem vivet in æternum" . . . *Palestrina.*
 CAROL—"Let us tell the story" . . . *Carols for Easter-Tide, 15.*
 MOTETT—"Not unto us, O LORD" . . . *Orlando di Lasso.*
 HYMN—"Adesto, Sancta Trinitas" . . . *Hymnal Noted, 35.*
 ANTHEM—"O LORD, we beseech Thee" *Rev. Sir F. A. G. Ouseley, Bart.*
 HYMN—"O quanta qualia sunt illa Sabbata" . . . *Hymnal Noted, 47.*
 ANTHEM—"Bow Thine ear, O LORD, and hear" . . . *Byrd.*
 HYMN—"Deus Tuorum militum" . . . *Hymnal Noted, 40.*
 MOTETT—"Derelinquat impius viam suam, et vir iniquus
 cogitationes suas, et revertatur ad Dominum, et miserebitur
 ejus, quia benignus et misericors est, et præstabilis super
 malitiam Dominus Deus noster" . . . *Palestrina.*
 CAROL—"Give ear, give ear, good Christian men" . . . *Carols for Easter-Tide, 16.*
 ANTHEM—"Hosanna to the Son of David" . . . *Orlando Gibbons.*

Thursday, July 24th, 1856.

- MOTETT—"O Domine Jesu Christe, adoro Te in cruce vul-
 neratum; felle et aceto potatum; Te deprecor, Tua vulnera
 sint remedium animæ meæ, morsque Tua sit vita mea" . . . *Palestrina.*
 INTROIT—The Hundredth Psalm, 8th Tone, 1st ending . . . *Psalter Noted.*
 HOLY COMMUNION—Nicene Creed (Motett Society's pub-
 lished Music) . . . *Vittoria.*
 Offertory Anthem . . . *W. Monk, Esq.*
 "Sanctus," and "Gloria in Excelsis" . . . *Vittoria.*

- CHORALE—"Be present, HOLY TRINITY," No. 154 in the
371 *vierstimmige Choralgesänge* *Johann Sebastian Bach.*
ANTHEM—"O GOD, Thou art worthy" *Rev. S. S. Greatheed.*
HYMN—"Omnes una celebremus" 49 (or 6) *Hymnal Noted.*
ANTHEM—"Haste Thee, O GOD" *Rev. H. L. Jenner.*
CAROL—"A song, a song our Chief to greet" *Easter Carols, XVII.*
ANTHEM—"If we believe that JESUS died," (Composed for
the Funeral of the Duke of Wellington) *J. Goss, Esq.*
HYMN—"En dies est Dominica" 51¹ (or 8) *Hymnal Noted.*
ANTHEM—"Blessed is the man that feareth the LORD"
Rev. Sir F. A. G. Ouseley, Bart.
CAROL—"Sing Alleluia, all ye lands" *Easter Carols, XVIII.*
EVENING SERVICE—"Magnificat and Nunc dimittis," (Mo-
tett Society's published Music) *Palestrina.*

OXFORD ARCHITECTURAL SOCIETY.

THE Eighteenth Annual Meeting was held in the society's room, on the 31st May, when the following Report was read:—

"The committee have now to lay before the society the Eighteenth Annual Report.

"In doing so, they consider that they cannot do better than follow the customary course of looking backward upon the transactions of the society during the last year; of looking around upon the condition and progress of Architecture, and the arts subservient to it, in this country and the world at large; and of looking forward as well as we may, to see in what way our future efforts may be most needful and most effectual.

"Before proceeding to a review of our work in this eighteenth year of our existence as a society, the committee would wish to assure members of this society of its continued well-being and success. The report which the committee laid before you last year, alluded to the efforts which were necessary to recruit and support the society's funds; those efforts the committee certainly do not wish to be relaxed; but they are happy in being able to say that the society is now sufficiently free to enable it to publish another volume of reports. These publications which are most useful, especially to our non-resident members, may now be regularly and continually hoped for; and can hardly fail, the committee believe, to be the means of supporting and increasing the reputation, and so the revenue, of the society. For it is believed that the more this society is known, the more its claims to general support must be recognized; and, accordingly, a review of our proceedings may safely assure us of our future.

"The operations of this society extend over a very wide field. In pursuit of the study of Architecture, we gladly learn from every age, from every country, and from every style. We have shown ourselves ready to consider questions of antiquarian interest on the one hand, and on the other matters purely ecclesiological. We have sometimes confined ourselves to accurate attention to detail, at others we have followed

the widest principles of art. The result of this is, that the recital of the list of papers read before the society during any one year, is apt to present a certain incongruity, and all appearance of system is lost. Without admitting that this state of things is at all in itself vicious, or a sign of a morbid condition, the committee think it a subject of congratulation that the papers read during the current year, at all events, have been characterized by a systematic adherence to a previously arranged plan of proceeding. Two series of papers have been read—the first on English Architecture, the second on Foreign,—and in order that there might be room to give each division of the subject the importance it deserved, the committee ventured to double the number of meetings in each term. The result of the arrangement has been certainly on the whole satisfactory and encouraging.

“In the October Term, however, of last year, this systematic arrangement of papers was not attempted. Indeed, a subject was introduced which, at an ordinary meeting of the society, might have appeared rather out of place. But, on the occasion on which it was delivered, and with the audience then assembled, nothing could have been more acceptable, as equally amusing and instructive, than Mr. James’s lecture on Needlework for Churches. As on the previous year, the retiring President invited the members of the society to a conversazione in the society’s rooms, and, considering the number of ladies present, it is to be hoped that the lecture may prove as useful as it was appropriate. By the kindness of Mr. Butterfield, Messrs. Newton, Jones, and Willis, of Birmingham, and others, we were able to display a most valuable and interesting collection of examples of ancient and modern needlework.

“The course of lectures on English Architecture, consisted of papers on the Norman and Early English, Decorated and Perpendicular styles, by Mr. Miller, Mr. Parker, Mr. J. Parker, and Mr. Hingston, tracing, step by step, the development and decay of the Pointed style. At the meeting, immediately after Mr. Parker’s paper on the Decorated style, Mr. Walton, as an almost complete illustration of its beauties, gave a full account of the Chapel of Merton College, and on the next day conducted a party of members of the society over that building and the rest of that interesting College. Such a method of exemplifying our teaching is very much to be desired. The attendance on this course of lectures was always large.

“The lectures of this term, with one exception, dealt with foreign Gothic architecture. Mr. Parker, in two papers, illustrated Northern and Southern France. Mr. Street contributed a paper on Germany, and Mr. James Parker on Brittany. The importance and interest of foreign architecture now makes it more a subject of general attention than heretofore; and considering how large a number of members of this society annually make their way to the continent, it were much to be desired that our meetings should derive additional interest from a more frequent treatment of continental subjects.

“With one paper the committee ventured to break out of the prescribed form. Mr. Williams, of King’s College, Cambridge, author of the ‘Holy City,’ was good enough to offer a lecture on the supposed

identity of the Mosque of Omar with the Holy Sepulchre. No one who heard the most interesting lecture then delivered would be disposed to complain of the irregularity.

"The excursion usually made by the society in the summer term was this year directed to Coventry, a city now as happily remarkable for activity and zeal in architectural works as for its magnificent ancient remains. The attention which those members, unfortunately too few, who visited the town received from the municipal authorities was extremely gratifying and flattering to this society. The Mayor, Mr. Lynes, and other members of the Corporation, received our members, conducted them over the several interesting buildings, and entertained them at a luncheon. The great interest of Coventry from its ecclesiastical and domestic edifices is well known. There is probably no one city in England which could boast of any group equal to the two churches of S. Michael and Holy Trinity, and S. Mary's Hall. To the attractions of these and of the two hospitals has lately been added another, by the discovery of the foundations of the cathedral church. Those stretching parallel to the churches of S. Michael and Holy Trinity reveal the existence of a most magnificent edifice, which, when grouped in such close proximity with two neighbouring churches, must have presented a spectacle which nothing now existing can parallel. The remains are so perfect that very much of the character of the building can be discovered; and it is to be hoped that a complete account and description of what has been discovered will be given to the public. There is another point to which the committee think it well to draw attention as an example of what a city church may be: the magnificent church of S. Michael's, its enormous chancel windows filled with stained glass, openly seated throughout, and lighted with some of Mr. Skidmore's most beautiful gas-standards, contains in its spacious nave and double aisles 3700 persons, and is completely filled with worshippers.

"It remains in this part of our subject to acknowledge the cordiality which exists between ourselves and other societies of a similar character. We were able to assist the Buckinghamshire Society with a contribution of brasses towards its exhibition held at Aylesbury in July last. Members of our society have been invited to a meeting of the S. Alban's Society, at S. Alban's, on June 17th. We do not view these societies with the less good will, in that they have limited in one respect our own usefulness. We do not indeed now receive so many applications for advice as formerly, but the cause we would promote is certainly a gainer by the ever-increasing number of local societies. The committee, however, has been asked for advice with regard to a church proposed to be erected in Scinde, and are not aware that any local society as yet exists to which prior application should have been made.

"The check given by the war to the progress of public works generally, has had little, if any, effect on church building, and during the present year many excellent restorations have been carried out, and not a few fine churches built. In Oxford especially, your society has had from time to time to call attention to the successful restorations and enlargements effected in several of the colleges and city churches, by

Mr. Scott, Mr. Street, Mr. Buckler, and others. The buildings in the Broad Street, belonging to Exeter College, are now completed. They have been noticed several times during their progress with commendation, and, now that they are finished, your committee can have no hesitation in pronouncing them superior, in general effect, to every thing else that has been erected in Oxford during the year. The old buildings within are being rapidly demolished, and foundations being dug for a very fine building on the east side of the quadrangle, which will contain the rector's lodgings, and will with the new chapel (about to be erected shortly) complete a new quadrangle. A new feature in Oxford collegiate architecture—stained glass in the staircase windows, has been employed in the Exeter buildings, with excellent effect. This glass (executed by Mr. Lavers, of London), consists of quarries, resembling Powell's quarries, but stencilled instead of stamped. The new library at the same college is very nearly finished, and is a most satisfactory work.

“At Balliol the old chapel has been demolished, and your committee, though they have not seen the drawings, expect a work fully worthy of the distinguished architect employed—Mr. Butterfield.

“The President's room in the lower gateway of Magdalene College is in course of restoration by Mr. Scott. Your committee have also noticed with approbation Mr. Buckler's restoration of the front of Jesus College.

“But the work of the day in Oxford is, without dispute, the splendid museum now in course of erection in the parks, which your committee in their last noticed as being but then begun.

“Your committee rejoice in the fact that a considerable sum additional to the original grant has been voted by the University; and this will enable the architects to employ oak instead of deal, and marble instead of freestone; and the fear your committee entertained that this magnificent building would be spoiled for a trifling sum will not be fulfilled. Some portions of the marble and other decorative work may now be seen in the Parks. Still the building is not so far advanced as to admit of fair criticism, though your committee feel sure that the result of the completed fabric will be most satisfactory.

“Your committee cannot neglect to call attention to the success of English architects in the great competition at Lille, and especially to the distinguished position which one of our own members, Mr. Street, the diocesan architect, has won for himself by the beautiful design he sent in on the occasion. Your committee are pleased to find that Mr. Street's drawings, and many of those of the other competitors, will be exhibited in the ensuing winter at the Architectural Museum, or some other appropriate place in London.

“Your committee rejoice to conclude this report with a favourable statement of the future prospects of the society.

“Many new members have been enrolled during the past year, and the funds of the society admit of the publication of a general report of the proceedings of the society during the past four years, which is now in the course of preparation, and will be ready for distribution among the members in Michaelmas term. The number of ordinary meetings

has been doubled, and the attendance has considerably increased ; and your society believe that not a little instruction has been given by the lectures which were read on such occasions.

“ Your committee keep ever in view the great object for which this society was instituted—‘ the promoting,’ viz., ‘ of Gothic architecture ;’ and in this great work, if their efforts have been weak, and their results but scanty, it is not because they have neglected to endeavour to advance the interests of the society. But they do not believe that their results have been scanty ; rather are they encouraged by them to renewed activity in the year on which they are now entering—the nineteenth of the society’s existence ; and they trust that its condition may long be as flourishing and its endeavours as profitable as they are at the present time.”

The President then dissolved the meeting.

THE ARCHITECTURAL MUSEUM.

THE annual conversazione took place on Wednesday evening, July 16th, and was more numerous attended than on any previous occasion.

The Earl de Grey, the President of the Institution, took the chair, and called upon the Treasurer, (Mr. Scott) to read his report.

The Treasurer, in stating the objects for which the Museum had been established, the evidences of its practical usefulness during the past year, and the many and important additions which have been made to the collection of casts and specimens, took the opportunity to mention that the Department of Science and Art had contributed a sum of £100 to the funds in return for the admission of the Students of the Department to the advantages offered by the Museum ; and that His Royal Highness Prince Albert, in presenting a donation of £50, had consented to become the Patron of the Institution.

The Rev. Dr. Wordsworth moved, and Mr. Sydney Smirke seconded, a vote of thanks to the contributors of specimens named therein, observing that the value of those specimens so liberally given, would, in a great measure depend upon the spirit infused into them by the master-mind directing those individuals for whose especial benefit this extensive collection had been formed, and that the period was looked forward to when they would have a place more worthy to receive such additions.

Mr. H. Cole and the Rev. Charles Boutell proposed and seconded a vote of thanks to the officers of the Museum, testifying to their exertions for its welfare.

A vote of thanks to the President for his conduct in the chair, having been moved and seconded by Mr. Godwin and Mr. Parker of Oxford, and the Earl de Grey having responded, assuring the meeting of the pleasure he had in promoting the interests of the Institution, the formal proceedings terminated, but the meeting did not separate until a late hour.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

COMMITTEE Meeting, June 30th. The Rev. J. H. Hill was elected a member of the Society.

A financial committee was appointed to prepare a statement of the accounts for the past year.

The neighbourhood of Melton Mowbray was fixed upon for the annual excursion of the Society in preference to Ashby de la Zouch.

The Rev. J. Denton exhibited a sheet of drawings by the Rev. W. H. Coleman of third brass Roman coins of the Emperor Gallienus, Victorinus, Tetricus, and Claudius, in the third century. They were discovered in 1818, about a mile north-east of Ashby de la Zouch, upon a high point of ground in the Lawn Hills, by some labourers who were ploughing. This discovery may indicate the route of the Roman Via Devana from Colchester to Chester, which has not yet been satisfactorily traced across the western part of Leicestershire and the adjacent parts of Derbyshire and Staffordshire.

Mr. T. Nevinson exhibited some fragments of stained glass from Bottesford church: among them were the head of an ecclesiastic with a nimbus, and a hand, of good execution.

The Rev. J. M. Gresley exhibited four signet rings. One of brass, found a few weeks ago at the Short heath, Over Seile, Leicestershire, had the arms of the Commonwealth rudely engraved upon it, the cross of S. George impaling the harp of Ireland. Two others of silver and one of brass, of the fourteenth or fifteenth centuries had the letters *a*, *E*, and *R*; the *E* and *R* being crowned.

NEW CHURCHES.

S. —, Haley Hill, Halifax, Yorkshire.—We gave a cursory notice of the exterior of this fine church, by Mr. Scott, in describing the architectural portion of the Royal Academy this year. We have since been favoured with a sight of the designs. The building is cruciform, composed of a clerestoried nave, with gabled aisles of five bays, (the tower and spire being engaged at the most western bay-space to the south) transepts lower than the body of the church, and chancel with chantry-like aisles on either side of a single bay, divided in the arcading into two sub-bays, and a sanctuary beyond. The style is Middle-Pointed, and all the details are rich and carefully studied. Both the east and west windows are of five lights, slightly raised in the tracery of the head, which is composed of traceried circles. The north aisle has a west window of three lights, while the side windows of the aisle are of three trefoiled lights, with two quatrefoils and a trefoil in the head.

There is a rose window at the east end of the north chancel aisle.—The clerestory, continuously arcaded inside, exhibits outside an equal triplet with tracery in the heads, and couplets in the other bays. The side windows of the chancel are of two lights, and those at the ends of the transept of four. The west door is of five orders, with cinquefoiled arcading on either side, above which, as far as the stringcourse, it is carved in diaper. In the tympanum of the west door are carved the Blessed Virgin with our Blessed LORD. The belfry windows are, on each face, a couplet of long two-light windows. A lofty stone spire rises with pinnacles and three rows of spire-lights. A remarkable feature of the exterior is the multiplicity of statues on the façade and tower. We still adhere to the opinion we expressed in noticing the Exhibition drawing, that low transepts are not a desirable thing to imitate. Inside the pillars of the nave are quatrefoil in section, with foliated caps, rather Italianizing in detail; while those of the lantern piers have six circular nookshafts. The pulpit stands against the north-west lantern pier. A relief of the Annunciation forms on the north side the decoration of the spandril of the constructive filling-in, which bisects into two bays the arch separating the chancel from its aisle. The chancel roof is richly panelled. The font is placed in a Baptistry chapel projecting from the most western bay of the north nave aisle, facing the porch on the other side. Of the remaining fittings we are not able to speak. This church promises to be one of the richest and finest for its size, of modern times. It is built at the cost of Mr. Akroyd.

S. —, Huddersfield, Yorkshire.—By Mr. Scott, was founded by Mr. Plankey. Here, as at Haley Hill, the tower stands at the side, at the end of the south aisle, but the church is not cruciform. It has an unclerestoried nave of four bays, with aisles under separate gables, and a chancel with an aisle divided into two bays by an arcading, of open tracery, set, so to speak, in a square frame of masonry. The west window is of four, and the east of five lights. The east window to the north aisle is of three lights, that to the south a rose, with blank trefoiled arcading under it externally. The aisle windows to the nave are of three lights, the side windows of the chancel of two; the west window of the north aisle of two. The belfry story resembles that at Haley Hill, but the lights are not quite so long, and its base is, we are sorry to see, not quite clear of the ridge of the roof. There is an angle staircase dying off at the spire, which is a broach. The west door is plain in design. The pillars of the nave are circular, with moulded capitals. The organ gallery stands in the north choir arch, designed so as to resemble a parclose. This church was drawn three years ago, though only now to be executed.

S. —, Richmond.—Another church by Mr. Scott, with the tower engaged at the end of the aisle. Here it stands at the north side. This church has a clerestoried nave of five bays, with narrow aisles, and chancel with an aisle of one bay terminating in an apse. The western elevation is rich, comprising in the upper story a rose recessed in a panel, contained by a discharging arch, while under the string the wall is arcaded with a large double west door of four orders, with nookshafts,

and provided with a central pier, the tympanum of which rises up to the string, and is filled with carving. The belfry windows are of two lights, coupled; the octagonal spire rises with little pinnacles at the angles, and has three lights. There is an alternative design for a gabled roof, showing the ridge north and south, and on the west and east faces the hipped gable. The windows of the apse are of two trefoiled lights, with sexfoils in the head. The windows of the clerestory are single trefoiled lights, continued outwardly into an arcade with blank intervening panels. The aisle windows are of two lights, those in the choir aisles coupled of two lights each. The pillars are circular with capitals "*a crocket.*" The ground story of the tower serves as a baptistery.

S. —, Hawick, Roxburghshire, N. B.—Mr. Scott is about to build this church for the Duke of Buccleuch. The plan consists of a nave of four bays with aisles, chancel with north aisle of two bays, and semi-circular apse. The apse windows are single lights; the western composition is two two-light windows coupled with a quatrefoiled vesica above. The nave windows are of two lights with gablets. The side windows of the chancel are also of two lights. There is a rich south porch in the second bay from the west, with the Crucifixion carved in the tympanum: the font faces the entrance. There is a western belfry for two bells with a stepped gable. The pillars are circular. The prayer desk stands at the south-west angle of the chancel arch facing north and west. The pulpit is on the other side. The western bay of the north chancel arch is recessed for the organ, the vestry in the eastern. The altar will be placed at the extreme east end.

Harrow School Chapel.—The chancel and north aisle of this chapel as rebuilt by Mr. Scott are completed. The former is of two bays with an apse of three sides, a two-light window being placed in each bay. It is lofty in proportion to its other dimensions, and has a stately aspect. The fittings are very satisfactory, viz., simple stalls with subsellæ, and an altar on a footpace, not touching the east wall, the space below the apse windows being hung with dark red, divided into panels by the roof-shafts. The ceiling itself (a polygonal panelled one) is simply and effectively coloured. The aisle of five small bays has three circular pillars with Corinthianizing capitals of an early type, of which Mr. Scott is so fond and in which he is so successful. Its dimensions are small, but yet it does not look toylike. The material of the new portion is flint with stone dressings, and the whole has a motley look from the residue of the old chapel being still in use together with the new portion. But on the last speech-day Sir W. Williams laid the first stone of the south aisle, which is to be the Harrow memorial to its slain in the Crimea. If means suffice this aisle is to be larger and more ornate than the other, in consequence of its specific destination.

S. John Evangelist, S. Leonard's-on-Sea, Sussex.—This is a small new church by Mr. S. S. Teulon, to be built by a private benefactor for the sum of £2000. The plan is a nave 86 ft. 6 in. by 24 ft. 9 in., a chancel 30 ft. 6 in. by 16 ft. 4 in., ending in a semicircular apse with a vestry on its north side. Contrary to the remonstrances of the architect, and needlessly, considering the area and the plan, a west gallery is added. This is made as inoffensive as possible in open cast-

iron work, resting on iron shafts, and is approached by a not unpicturesque staircase in the south-west porch. The tower is over the chancel proper, the apsidal sanctuary projecting beyond it. This makes a picturesque grouping, as the tower is capped with a low conical roof full of small hipped dormer lights. Similar lights relieve the apse roof. The west window is a good Geometrical design, but unfortunately some small windows below it, to light the beneath-gallery, are a great eyesore. In order to shelter the entrance from the prevailing south-west wind, the doorway is placed on the *east* side of the porch. There is some well managed constructional colour, and the church is certainly effective, in spite of the drawbacks which we have mentioned.

S. George, Crowhurst, Sussex.—Mr. W. M. Teulon rebuilds this church with the exception of the tower. The style chosen is Early Middle-Pointed: the plan comprises nave and two aisles, with north aisle to the chancel and small vestry to the north of the aisle. The general treatment is simple but pleasing. We more than doubt the use of the large priest's door on the south side of the chancel. The east window of the north chancel aisle is a spherical triangle, filled with three quatrefoils. An ordinary window would have been more in place. The arrangement is generally good, but we much regret to observe a group of pulpit, reading-pew, and clerk's-desk, at the south-east angle of the nave.

S. Mary, Alderbury, Wilts.—This new church, by Mr. Teulon, is of a rather peculiar plan,—cruciform, with a single (and that broad) north aisle of five bays, with circular pillars, and a chancel-aisle only to the south, the vestry occupying the analogous position to the north. This arrangement produces some picturesque grouping outside, but it is based upon a principle against which we are bound to enter our protest, viz., that of reducing the church to a mere auditorium for sermon and prayers. The pulpit stands against the north pier of the chancel-arch; the prayer-desk projects westward into the nave on the other side; consequently, by massing the majority of the congregation northward, and seating the transepts with seats running north and south, they come within eye and ear-shot of all that is said from desk and pulpit. But not only would they be disadvantageously placed were the service said in choir, but—a most important consideration—as the arrangements now are, a considerable portion of the congregation are removed from sight and sound of all that is said and done at the altar. The style adopted is Middle-Pointed; the tower is engaged at the west end of the north aisle, and is covered with a spire rising, Sompting fashion, from four gables. The design would be improved if this story were elongated. The west window is of four bays, with a sexfoil circle in the head. A wooden south porch, hipped, is picturesque. Sedilia seem formed in the single-light sanctuary windows, north and south. At the east end, the gables of the nave, chancel, and north chancel-aisle group prettily, the vestry being under a lean-to roof. The east window is of three lights. The font is placed at the west, just to the left of the main transverse alley, between the north and south entrances. The organ stands at the east end of the aisle.

S. —, Bala, North Wales.—The new church, by Mr. Ferrey,

at this place, is a First-Pointed structure, comprising western tower with broach spire, clerestoried nave and aisles, and chancel. The sketch from which we notice it does not give the east end; but we observe that the side windows of the chancel and the clerestory are single lancets, and the side windows of the nave discontinuous couplets, with an unfoliated circle above. The tower and the broach, which has three rows of spire lights, rise well from the ground; but we must remonstrate with Mr. Ferrey for the adoption of so early a style.

S. Peter, Nocton, Lincolnshire, by Mr. Ferrey, is a simple little church in Flowing Middle-Pointed, comprising nave and chancel, with a tower, surmounted by a bold pyramidal roof, to the north of the latter. The ground floor of this tower is devoted to the vestry. The belfry-story, with large three-light windows, would be a successful feature were it not for a stringcourse which runs round it, and takes up every window at the spring of the arch, as a label. This of course has the effect of dividing the story into two, and, as it were, distributing the windows between them. We earnestly advise Mr. Ferrey to revise this feature. The east window is of four lights; the side windows of the nave of two.

Buckland S. Mary, Somersetshire.—This church is being rebuilt by Mr. Ferrey, the chancel being already completed. The plan comprises the old west tower—to be raised and cased; nave (not clerestoried,) and aisles of four bays, and chancel with aisles, of a single bay; that to the north being broader than the nave aisle on the same side. The east window is of five lights; the side windows of the chancel, and those in the north chancel aisle of three; the rest of two, except the west window, which is of three, with reticulated tracery; the nave pillars are clustered, of four primary and four lesser shafts; and the chancel-arch is moulded of two orders. The levels comprise three steps at the chancel-arch; and one at the sanctuary. We should counsel the building of a separate vestry in lieu of employing one of the chancel-aisles as such. The founder's tomb is recessed under the north window of the sanctuary. There is a south porch in the second bay from the west. The plan which came before us does not indicate any of the ritual fittings.

S. —, Fauls Green, Salop, by Mr. Ferrey, has just been consecrated. It is a specimen of a small and very cheap structure in brick, having been built for £700, and holding one hundred and sixty-six; the children, forty-one in number, we are sorry to say, in a gallery. The plan is very simple—a parallelogram—the eastern portion being seated stallways for chancel, and the pulpit corbelling out in the Beaulieu fashion from the lean-to vestry, which stands to the south of the chancel. There is a considerable and *closed* south porch, a feature surely not needed in so simple and small a structure. The only thing which could call for a porch here would be the necessity of keeping off the blast, and a wooden structure of the smallest size would be effectual for this. The font stands just to the left of the south entrance. The windows are of stone set with irregular masonry. We prefer that in a brick church, where stone windows are inserted, they should be let in as panels, with the external lines of the stone work straight, and parallel

to those which are internal. The east window is of three lights, with Middle-Pointed tracery. The west end contains two lancets standing wide apart, and a traceried rose under a brick discharging arch high above. The side windows, of two lights, are unfoliated. A simple fleche for the bell rises at the junction of nave and chancel. A polychromed effect is produced throughout by the combination of red and black brick. On the whole this is a very creditable attempt to throw originality into the design of a church, where rigid economy was indispensable.

S. Paul, Scropton, Derbyshire, is a small church in a style intermediate between First and Middle-Pointed, by Mr. Ferrey, comprising nave and chancel, with a south porch, somewhat too large, and strangely buttressed. The east window is of three lights, with pronounced Middle-Pointed tracery; on the other hand the side chancel-windows are decided lancets. The chancel is seated stallways; but the prayer-desk in the nave, we regret to say, faces due west. This should not be. We should also advise the useless priest's door to be omitted, and an external entrance to be made to the vestry on the north side. The pulpit stands against the north chancel-pier. There are two steps to the sanctuary, and two at the chancel-arch. The seats face east, except two returns, close to the pulpit and desk, which had better be omitted. The font is in the gangway from the porch. The west tower will have a stone coping. We are sorry to observe the same pseudo-stringcourse in the belfry story taking up the window heads, which are commented on in Nocton church.

S. —, New Basford, Notts.—Mr. Place has designed a First-Pointed church, in order to supply additional accommodation in this parish. We believe that it was from a desire to follow the style of the mother church, that First-Pointed was adopted. We cannot but deplore this as a mistake. The new building is designed so as hereafter if necessary to be enlarged. The plan at present comprises an ample chancel, with a sacristy on its north side, the eastern part only of a nave, with north aisle; but for present needs, the constructional chancel is encroached upon by seats for the congregation. Accordingly, the eastern portion only of the chancel is treated as choir, being arranged as an inadequate sanctuary, with two short longitudinal benches on each side, no screen, and a pulpit on the south side. The type of First-Pointed followed in this design by Mr. Place, is not a very attractive one; and, save in the basement-mouldings, we miss here that good detail which we have generally remarked in the designs of this architect. A small square bell-cote, roofed with lead, divides the nave and chancel externally. We observe some simple open benches.

S. —, Tiptree, Essex.—Mr. Christian deserves credit for bolder constructional application of brick in this church, than has usually been attempted. The plan consists of a nave and aisles of four bays,—that to the east more narrow than the rest,—and a four-sided apse. There are also transepts, made by raising the roof without any arches, and leans-to to the eastward of them: which we do not think a good arrangement. The pillars, of brick, are well managed for their material; being square, and having simple moulded capitals, and arches

merely chamfered : and as they and the arches which they support are partly of red, partly of white brick, a polychromed effect is given, which is enhanced by the use of the two materials in the internal walls. The aisles are too low, in proportion to the other dimensions, and their square-headed windows have too domestic a look. The west window is of four lights, with reticulated tracery, and those in the apse are of a single light, traceried in the head. We are sorry to observe tie-beams internally : but these, and the ribs of the roof are to be painted, and the ceiling itself coloured in stencilling. The pulpit stands on the north side, and the prayer-desk we fear faces westward. There is a *flèche* at the west end, and the south porch lies very much to the west.

S. —, Wickham Bishop's, Essex.—This new church is by Mr. Christian. The style is late First-Pointed, and the plan is composed of a nave, with an aisle of four bays to the south, and a north aisle of two bays to the eastward of the nave, used for children, both aisles gabled, and a chancel. There is also a west tower, and a spire, surmounted by a broach, spreading at the base, with lights on the cardinal faces. The tower is divided internally into vestry and ringing-room. There is also a north porch. The pillars are circular. The east window is a triplet, and there are two single-light windows, trefoiled in the head, on each side of the chancel, while the aisle windows are of two trefoiled lights, with a quatrefoil in the head. There is a priest's door in the chancel, which is an unnecessary feature. The chancel is seated stallwise, but the prayer-desk stands in the nave, to the north-west of the arch, facing south and west. The seats are all open, and facing east, except those in the end bay of each aisle, which are turned from east to west. The font is west of the main transverse gangway. This church has been built four years, and is the munificent gift of the daughter of a former rector.

S. —, Canton, South Wales,—by Messrs. Pritchard and Seddon, is a church of some rather marked dignity of outline, having a sanctuary without aisles, of the same height as the nave, which has aisles, and a circular clerestory, quatrefoiled. There is a central lantern, with the belfry story well pushed up. The chancel proper is under this tower, which is surmounted by a broach spire. The west window is of four lights ; the east of five, with good solid tracery ; those of the aisles, of two lights.

S. —, Tynant, South Wales,—by the same architects, has an apse, with a gabled two-light east window. The windows in the chancel are single-lights, ogee-trefoiled ; those in the nave square-headed. The west spirelet, of stone, rises too much into the proportions of a small spire.

A church sent in by the same architects to the Tulse Hill competition, is of a florid design, with gabled aisles.

S. Saviour's, Bridge of Allan, Scotland.—A circular, asking for contributions towards this proposed church, is headed by an engraving of the intended design, taken in perspective from the south-west. It shows a nave with a high roof of unusually lofty pitch, and a chancel. The nave-walls are pierced in five bays by couplets of trefoiled lancets, set on a string, with buttresses of two stages between. The west

front contains a deeply-recessed door under a projecting pedimented canopy, and an imposing rose-window. A sancte-bell cot occupies the east gable. The chancel only shows a spherical triangle to the south of the sanctuary. Engaged at the north-west of the nave is a tower—rather thin, and by no means purely First-Pointed in its buttresses—with a belfry stage recessed on each side, pierced in a large triplet of lights, and a stone broach octagonal spire, with three tiers of spirelights. No architect's name is given. The sketch seems to us too expensive and pretentious.

Chamounix, Savoy.—The new English church at Chamounix is by Mr. Christian, and is a small First-Pointed nave, with apse, and gabled east window. There is no chancel, and the prayer-desk faces westward. We wish the arrangements had more distinctly expressed Church principles.

NEW SCHOOLS AND PARSONAGES.

Chapel-School and House, Hayward's Heath, Sussex.—This is a design by Mr. G. F. Bodley. The room is a parallelogram, 68 feet long by 18 broad, of which about 23 feet eastward, distinguished by a low screen, form a chancel. At the extreme west end of the south side there is a porch, and on the north side, extending neither to the east nor to the west end, there is a kind of aisle, the eastern part of which being prolonged beyond the quasi-nave, forms a sort of chancel-aisle, to be used (according to the drawings) for a vestry, and containing an harmonium. The arrangements as shown are exclusively suited to the religious, rather than to the secular, uses of the building; and we fear that the permanent requirements of the school have been sacrificed to the temporary ones of the chapel. At right angles to this room at the east end is a school-house, with which we should have been better pleased had it had more than two bed-rooms. How can even a labourer bring up a family decently without at least three bed-rooms? To give two only to a schoolmaster is, on all accounts, to be deprecated. Some character is given to the school-house by hipped gables, and a window with a tympanum of coloured tiles. The chapel-school itself has more character; the three south windows of the quasi-nave being transomed with traceried heads, which are placed in contiguous separate gables. A bell-gable is formed by the extension westward of the main-roof gable beyond the wall. The footings of the walls are all splayed outwards; and the west gable with two excessively tall transomed lancets, divided by a buttress, is picturesque. We are not without fear, however, that considering the scale, the building when finished will appear a little exaggerated in its effect. Considered merely as a school we miss in the design both class-room and convenient offices.

Chapel-School, Chilwell, Notts.—This kind of building is becoming now very common, either in hamlets, where a full-sized church will never be wanted, or as a temporary substitute for a church in places

where an increase of population may be reasonably expected. The one before us is designed by Mr. Place. The plan is a parallelogram, 60 feet long by 20 broad, with a master's house at right-angles to one end. As a school, one end will be used for the boys; the other for girls and infants. A bell-turret, square, and roofed in lead, springs from the ridge, near one end of the roof. The style is a rather heavy Pointed. We are glad to observe that the school-house has three bed-chambers.

Chapel-School, Spaldington, Yorkshire.—Mr. W. M. Teulon is building this school, with residence attached, for Sir H. Vavasour. The schoolroom is 30 ft. 6 in. by 17 ft. 6 in., with a small sanctuary attached (8 ft. 10 in. by 4 ft. 9 in.) to enable the room to be permanently used as a chapel. The style is Pointed, somewhat late in the style; the east window having reticulated tracery without foliation. The other windows have transoms. The least successful feature is a chimney, half engaged with a porch at the south-west side. This *multum-in-parvo*, besides being a chimney (for which it is too low), is pierced, under the chimney pot, for a single bell; below which again is a clock-face. We wish Mr. Teulon would reconsider this attempt at misplaced ingenuity. We must also notice that the small size of the sanctuary would make ritual propriety impossible.

New Rectory, Bowness, Cumberland.—A design of Mr. Butterfield's, characterized by much simplicity but solidity: rather heavy in appearance, but entirely without pretence or exaggeration. The roofs are hipped, and the windows have square-headed apertures under pointed headings. The staircase gives occasion for a good transomed window externally; and for some ingenious open screen work inside. The windows are rather small, a great fault in a modern house; and the chimney-pieces are, we are sure, too high for convenience. The old rectory, containing (we believe) one of the old Border towers, could not be preserved, even in this interesting feature.

A new parsonage, built of red brick with bands of black, has been finished by Mr. Street for the parish of *Hadleigh, Essex*. It is very picturesque externally. Inside we fancied that room was wasted by the somewhat cumbrous, but pretty, wooden staircase.

The new rectory for *S. Peter's, Derby*, designed by Mr. Place, seems to us scarcely like a town house. The style is a nondescript Pointed; and we cannot comprehend why some of the internal detail affects a kind of Romanesque type. There is rather a superfluity of gable-crosses, and, as is far too common in parsonages, the "study" is disproportionately small.

Clandeboyne, Belfast, Ireland.—These schools and residence, by Mr. Ferrey, seem simply and prettily treated, and with ample accommodation both in the size of the school-rooms and the number of rooms in the house. There is no class-room, however, we observe.

CHURCH RESTORATIONS.

Canterbury Cathedral.—A considerable accession to the painted glass at Canterbury has taken place within the last year. The west window of the south nave aisle (in the tower) has been filled with glass given by the Archdeacon of Maidstone, as a memorial to Sir Robert Inglis, and representing worthies of the Old Testament. It is too red in its colouring, particularly when viewed in contrast with its corresponding window on the north side. Mr. Austin has likewise made a present of painted glass filling the entire nave clerestory, fifteen windows of three lights each. This series represents angels singing in various attitudes, the idea being to make the entire nave shadow out the *Te Deum*. Mr. Austin, we understand, has munificently offered to give the entire glass for this at the rate of an aisle window per annum. What has already been placed has visibly toned the over-abundant light. A memorial window to Dr. Spry has been fixed in one of the eastern chapels of the north-east transept, in (of course) the mosaic style, and incorporating an ancient panel of the history of S. Martin. The west light upon this glass is so strong as to make it with difficulty visible.

Carlisle Cathedral.—Mr. Christian's extensive restoration of Carlisle cathedral has just been brought to a conclusion by its ceremonial re-opening. We have, by the kindness of the architect been allowed to see a very copious report, which embodies all the alterations made in the cathedral. The wooden choir roof, of a very remarkable design, which was formerly masked by plaster groining, dating from 1764, has been opened out, repaired, and elaborately coloured. The altar is pushed back to the east end. The most questionable restoration is that in the third bay from the east of each choir aisle, which had been raised and filled with Third-Pointed windows, clearly the history of some simultaneous establishment of chantries. These have now been reduced again to the First-Pointed character of the rest, a needless sacrifice it seems to us of archæology to uniformity. The transept roofs are raised sufficiently to contain the apices of the lantern arches to the north and south, which have been heretofore uncovered; that to the north was not originally so, its head being filled with Third-Pointed tracery. Here we think that archæology has rightly given way to architecture, and that Mr. Christian is fully justified in what he has done. The miserable debased window at the end of this transept is replaced by one in Middle-Pointed. The window in the south transept is First-Pointed, and retained of course. A new door with central pier has been opened under it. The existing nave is only a fragment (in Romanesque) of the original structure, comprising its two most eastern bays, and has been long occupied as a parish church, and crammed with fittings, at once disgracefully mean and utterly destitute of all ritual propriety. Mr. Christian proposes, in which we thoroughly agree with him, to build a new church elsewhere, and so clear out this nave. But we are not so well pleased with the use he then proposes to make of it, viz., to parclose off the aisles, and make sacristies of them.

We are also sorry to see that he does not feel strongly impressed with the desirability of rebuilding the part which has been destroyed. Under the particular circumstances of this cathedral, we should not be sorry to see the parish church left in possession of the nave, on condition of the western part of the nave being rebuilt, and the whole arranged in a decent manner. A light reredos would then be extended across the western arch of the lantern, reviving the old people's altar, and a simple chorus cantorum placed in the adjacent bay. We are the more inclined to recommend this course from the great beauty and richness of the still existing stalls rendering the use of the nave for cathedral services a matter of great difficulty. With so much to praise in what Mr. Christian has done, we are sorry to notice a crocketing of crosses up the east gable. Nothing can be less desirable in every respect than this expedient, which we trust, however, has not been carried out in the actual work. Mr. Christian, we are glad to see, strongly recommends that some miserable towers which crush the east end should be pulled down, and that portion of the city rebuilt, in a way at once more seemly and more profitable to the landlords, the chapter.

Lichfield Cathedral.—A great practical step in the restoration of this cathedral has been taken in the demolition of the frightful walls with which Mr. Wyatt choked up all the choir arches, and of the glazed screen behind the organ which boxed in the choir to the west. In the bays where the stalls stand, the demolition of the filling has of course stopped short at their cornice line, merely leaving the heads of the arches free. We believe the committee appointed to report upon this restoration have been devoting themselves to the work, of which we assume that this demolition is an instalment. A monument of a peculiarly interesting character is about to be placed from designs by Mr. Street in the south choir aisle in memory of the late Archdeacon Hodson. The space allotted to it being two bays of an arcading of early date, Mr. Street judiciously restores the central pillar, which will have sculptures of the crucifixion and entombment behind, and on the surface itself of the cenotaph a memorial cross. The whole design is very beautiful, and appropriate to its purpose of a memorial which is not a tomb—a species of design, to which, under the new Burial regulations, our architects must accustom themselves.

Llandaff Cathedral.—We have seen the drawing for the new pulpit, designed for this cathedral, by Messrs. Pritchard and Seddon. It is circular in shape, supported on a central shaft of serpentine, of quatrefoil section, and circular shafts of granite and serpentine alternately. The compartments are panelled, and an angel, rather too attitudinising, supports a metal book board. We are glad to hear that Mr. Rosetti is to paint the reredos.

S. Peter's Collegiate Church, Wolverhampton, Staffordshire.—The restoration of this large and fine cruciform church, of collegiate (though that be now merely nominal) dignity, has been carried out by Mr. Christian. As it is a work which we trust to notice from personal inspection, and as what has been done is difficult compendiously to describe from drawings and a report, we shall briefly recapitulate that the nave, south aisle, and choir have been restored, with their rich

Third-Pointed roofs, and the mullions of the windows, which have been made good, while the rich parapets of the nave clerestory to the south replace some mean battlements of modern construction. We should observe that the church is of all dates, the Third style predominating in the *coup d'œil*, from the clerestory and central tower being of that date. The north aisle and transepts, as well as the choir, which were rebuilt in the seventeenth century in a mean manner, with starved proportions, and in the worst style of that day, still remain to be restored, and the latter indeed demands to be reconstructed in harmony with the rest of the church, a work which the architect earnestly presses. The west window has been filled with painted glass in memory of the Duke of Wellington. We trust that whatever may be done in the choir, will be with the prospect of its some day becoming the seat of a bishop, a destination which the size and collegiate dignity of the church itself, and the great population on the one hand of the diocese of Lichfield, and on the other of Wolverhampton and its environs, imperatively call for.

SS. Peter and Paul, Wisbeach, Cambridgeshire.—Mr. Slater has in hand the re-arrangement of this noble church, which we should be glad to notice from ocular inspection. The new east window, which is a special memorial gift, is an elaborate design by Mr. W. Smith, in Geometrical Middle-Pointed, with a large circle filled with trefoils, &c. We congratulate Mr. Slater on his success in the general work.

S. Mary and S. Nicholas, Etchingam, Sussex.—We are glad to notice the commencement of amelioration in this magnificent church, consisting of a new altar vestment of appropriate design, and sanctuary rails, and in the scraping and restoration for use of the sedilia. More we believe and trust will follow, and we hope that the recent visit to the church by the Sussex Archæological Society at its annual meeting, when Mr. Slater read a paper on its architectural characteristics, will give an impetus to the good work.

All Saints, Steeple Langford, Wilts.—The chancel here is being rebuilt by Mr. Slater, and a north aisle is added, which does not extend to the east wall. This aisle opens to the chancel by an arch and a doorway eastward of the arch. The aisle has a separate gable, which contrasts with the flat lead roof of the nave aisle. The style is Middle-Pointed.

S. Mary, Nettlesed, Kent.—This most interesting little Third-Pointed church, remarkable for the beauty and the amount of its Third-Pointed painted glass still preserved, is to be restored by Mr. Clarke. The plan is very simple. Nave and chancel, both without aisles, and a western tower. The seats are of course to be open and uniform, those in the chancel being ranged stallwise. Mr. Clarke is of opinion that the nave was originally built almost as a chapel by the possessors of the neighbouring hall, and that it was seated chapelwise. We quite think that he is right in proposing to reseat it—especially as none of the old sittings remain—as a regular nave. The prayer-desk to the south-east of the chancel arch is to face south and west, and the pulpit is to be placed corresponding on the other side. The font stands at the west end of the church, but we are sorry to see

the kneeling stone represented at its north, in place of its west side. The new west door is to have a traceried head.

S. Paul, Canterbury.—Mr. Scott has recently restored and enlarged this church in a simple style. The original structure consisted of two aisles, of equal length but unequal width, the northern, which was the narrower, being used as nave and chancel. Mr. Scott has built a third aisle to the south, though not reaching the extreme east line, and made his chancel in the now central portion formed by a low stone screen of very plain design, starting from the east angle of the new aisle, and therefore stopping short in the middle of a bay to the north. It is accordingly returned with an angle. The sanctuary rail is of wood. The prayer-desk stands properly on the north side of the chancel, which is not however exclusively reserved for clerks. The pulpit, of stone, stands at the south-west angle of the chancel, and is low and simple. The pillars of the new aisle are circular, with simple moulded capitals. The cradle roofs of the church are a good specimen of designs well suited for a town church. A commencement of restoration had been made some years ago by Mr. Butterfield in the north aisle. The seats we should say are open, and face eastward.

All Saints, Okeover, Staffordshire.—This little church, a specimen of late Third-Pointed, is being excellently restored by Mr. G. G. Scott. The new stalls and high screen are elaborately beautiful, and quite suitable to the ornate character of a donative chapel attached to a mansion. A reredos is also to be added; and Mr. Hardman is restoring the interesting glass, of which fragments remained in the east window.

S. Giles, Balderton, Notts.—An interesting restoration by Mr. Place. The church is a very regular composition, with chancel, nave, two aisles two porches, and western tower. The north porch is fine Romanesque; the chancel First-Pointed, the nave and aisles Middle-Pointed, with the clerestory and spire of rather later style. We are doubtful whether Mr. Place is wise in giving an eastern triplet of lancets, although the chancel-walls are certainly First-Pointed. Where so few traces remain of the original arrangement, and considering the character of the remainder of the church, an ornate Middle-Pointed design would probably have been better. The new benches are properly arranged, and the chancel is seated longitudinally; but we miss proper stalls and choir arrangements.

S. —, Southchurch, Essex.—This small church has been carefully restored by Mr. Slater. Its proportions are so small, that we are surprised that an enlargement has not been effected, especially when the proximity of the village to Southend is remembered. The chancel is arranged with longitudinal sittings. The exterior is still deformed by the common gutters and stackpipes painted a light colour. The works brought to light a fragment of a curious double piscina, of Romanesque character, formed by two adjacent reeded capitals. This was built into the wall, at the east end of the south side of the nave. Could this be in the original situation? The casing of one of the old timbers of the western belfry, to make it match a new beam, is an unhappy expedient.

S. James, Hadleigh, Essex.—This little church, known to many of

our readers for its Romanesque apsidal chancel, is being repaired and restored by Mr. Street. The chancel, which was finished first, is apparently less perfectly restored than the nave. Some fair stained glass in the small windows of the restored apse may be noticed. The works in the nave have brought to light a great many remains of encaustic painting on the walls. These remains are of various dates, and are not of particular interest, with the exception of a figure, archiepiscopally vested, and with the epigraph of "Beatus Tomas," which remains in good preservation in the western jamb of the easternmost window on the north side. This may probably be saved. Drawings of all these paintings have been made.

S. Clement, Hastings.—The east end of this church has been remodelled in memory of the late rector: a Third-Pointed window being substituted for an incongruous oval opening, above a panelled stone reredos. The glass—a mere floriated pattern, with some monograms—is by Mr. Gibbs. A lychnoscopic window in the north aisle has been filled with stained glass, representing the Resurrection, in memory of Lord Chewton.

NOTICES AND ANSWERS TO CORRESPONDENTS.

S. GERMAN'S.

To the Editor of the Ecclesiologist.

MY DEAR SIR,—I see that the controversy which has been going on in the *Ecclesiologist* upon some disputed dates in the work at S. German's, between "✠" and "An Ecclesiologist," is apparently terminated by a letter from the latter in your last number. Will you allow me, however, to say that he is quite mistaken in saying that I ever advanced the views on the subject which he attributes to me? It is very many years since I was at S. German's, but my impression certainly is, that "An Ecclesiologist" is probably right in saying that one of the windows shown in my drawing is an insertion.

On the other hand, I retain my opinion that the window which "An Ecclesiologist" says is "pronounced to be Third-Pointed," would be more properly pronounced to be Late Middle-Pointed: it certainly is utterly unlike Cornish Third-Pointed.

With apologies for adding anything to the length of this controversy,

I remain, yours faithfully,

Oxford, July 18, 1856.

GEORGE EDMUND STREET.

The Surrey Archæological Society has just published a first part of Transactions for the years 1854, 1855. Besides Reports of Proceedings, List of Members, &c., there is a selection of papers read at the various meetings. These are—on the Archæology of the County, by the Rev. O. F. Owen; on the Religious Bearing of Archæology upon Architecture and Art, by the Rev. J. Jessopp; on the Kingdon

Morasteen, by Dr. Bell; on the Warham Monument at Croydon, by Mr. Steinman; on the Roman Road between Silchester and Staines, by Colonel M'Dougall; on Ancient British Coins found in Surrey; on Mural Paintings in Lingfield Church; on an Ancient British Barrow at Teddington; and on the Anglo-Saxon Charters of Fridwald, Alfred, and Edward the Confessor to Chertsey Abbey—the last by Mr. Corner. It is a successful volume, with some good illustrations, and with a most legible type for the papers.

The Records of Buckinghamshire, No. 5, continues very agreeably the paper on Church Bells, and contains a notice, by Mr. B. Burgess, of the Entrenchments in Bray's Wood, near Great Missenden. This is illustrated by a plan. A paper follows on the Memorial History of Drayton Beauchamp; and another, by the Rev. T. Horn, on Mursley with Salden. Finally, there is a continuation of the notices of the deserted churches of the county.

The Worcester Diocesan Architectural Society held a meeting on July 14, and visited the churches of Leigh, Alfrick, Lulsley, Knightsford, Whitbourne, Broadwas, and Cotheridge.

Murray's *Handbook for Portugal* deserves especial notice at our hands, as containing much more ecclesiological information than any other of the series. We shall hope to return to this volume.

Another book, especially interesting to ritual students, is our friend Mr. Neale's *Life of Bishop Torry*, (Masters.) In an appendix, Mr. Neale has parallelised the Communion Office of Laud's Prayer-Book, that of the Nonjurors, the usual Scottish Office, and the Liturgy sanctioned by Bishop Torry. To the value of this we need not call attention.

We have to thank Mr. Seddon for an opportunity of seeing his remarkable pictures of Jerusalem and the Holy Land; and our thanks are also due to Mr. G. J. Wigley for a copy of his interesting paper, entitled, "Archæological studies in Jerusalem," read before the Royal Institute of British Architects. The paper is said to be illustrated by fourteen photographs; which, however, we have not seen. Mr. Wigley is about to publish, we perceive, a photographic panorama of the interior of Jerusalem.

It is proposed to build a cathedral for the diocese of Kilmore, in memory of Bishop Bedell. We shall be anxious to see to whom the work will be entrusted.

We have to apologise for a very unfortunate accident. The paper of queries by T. J. has been lost by the contributor who undertook to reply to them in our present number.

We are compelled to postpone to our next number an article on the more remarkable churches recently built in London.

The paper on S. Bartholomew's, Smithfield, and the reply of F. Q. to the second letter of H. S. L. unfortunately arrived too late for insertion.

Received: A. H.—W. B.—M. P.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXVI.—OCTOBER, 1856.

(NEW SERIES, NO. LXXX.)

MODERN DESIGN.—No. IV.

ON WINDOWS.

(A Paper prepared for the Anniversary Meeting of the Ecclesiological Society on April 23rd, 1856, by WILLIAM WHITE, Esq., Architect.)

THE proper treatment of windows in Domestic Architecture is a matter of difficulty to those who have to construct them, as it is of interest to those who have to use them. I do not mean the difficulty of contriving such as shall be suited to the requirements of domestic life, or of accommodating use to appearance; for that which really is the most useful is almost sure to be the best for beauty too, and the most easy of adaptation in ordinary design. But I mean the difficulty of satisfying the tastes, and requirements, and sometimes too the fancies and prejudices, of those who have, and rightly ought to have, a voice in the matter. The difficulty is that of deciding what is really convenient and really the best for all purposes of domestic use and domestic comfort. There are such diversities of taste and opinion as to what is comfortable, what is convenient, and what is really useful, that one can hardly hope to satisfy all; but it may be of service to inquire into some of the fallacies and evident misconceptions which exist respecting the uses of windows. For there are conveniences and advantages generally overlooked and neglected, and inconveniences and disadvantages tolerated, and indeed but seldom thought about at all, except just at the moment when they are undergone. And there are good and proper modes of treatment but rarely entertained by the amateur, merely because custom, or some accidental circumstance (such as the restrictions of window-tax) has established a sort of recognized, arbitrary rule, never or but seldom to be relaxed. Men's tastes are vitiated, and their judgments biased, by use and habit, and constant contact with what is bad: and they hardly know, because they seldom chance to experience, how much more comfortable, and how much more really cheerful, their homes might be, by slight deviations from recognized

modes of treatment in the forms, proportions and positions of their windows. In the same sort of way it was, that adherence to precedent and love for established custom made it so difficult for people to see, and made it so long before the generality did see, that the neatness and cleanness of a painted compo front rendered it not merely in itself unbeautiful, but even mean and despicable. Men hardly realize what will be the real effect of anything different from that which they have hitherto regarded in only one point of view. They have a vague impression that "such and such a thing" must be good or bad, merely because common consent seems to suppose that it is so. And when they do see anything new, they judge of it from a very imperfect and casual acquaintance with it; forgetting that the case is just as it may have been with some one of their best and most valued friends. At the first they thought him cold and reserved, and forbidding in his manners,—seeing him perhaps only occasionally, and then under the most unfavourable circumstances, and in company with others whom they knew *they* could never consort with; and they only learned his true value by more intimate acquaintance and more constant intercourse. Their former prejudices gradually disappeared, and then they wondered at their own obtuseness in not sooner discovering his merits. And these difficulties of getting at a knowledge of true character are the practical difficulties with which we have chiefly to contend; such as these are the points which I propose bringing before your notice. I wish to show what results may be expected from certain modes of treatment, by certain arrangements and dispositions of windows; and to call your attention to the reasons one way and the other which ought to influence and even to guide us, in our search for true principles, as well as in carrying out these principles correctly into practice. And hence I have to treat of the matter more with reference to contrivance and construction, so to say, than to "design;" to use than to beauty; to hard matter of fact than to taste or fancy; to light and prospect than to arches, cusps, or traceries: to common convenience and comforts, and to all that may be summed up in "the practical and the useful," than to such as may be called more properly belonging to architectural character. I have to treat of it with reference to the exercise of common sense more than to the poetry of art, or to the exercise of the imagination. I have now to treat of common things and daily life, rather than the higher branches of architectural art; for the same principles will apply equally to large and costly buildings as to those of the simplest architectural character. But I purpose putting architectural character aside, as it were, for a little while, and request your attention to a few points of convenience and inconvenience, of practical daily use and economy, with which every one is intimately connected, and which most people must at times experience, even though they hardly bestow a passing thought upon them.

Let us come then at once to the point,—the consideration of what is really and indisputably convenient and useful.

In order to solve this question, we must inquire into the several purposes for which windows are required; and consider by what means these requirements are to be the most fully and easily met.

The purposes then for which windows are wanted are principally these :

1. To let in light.
2. To look out of.
3. For ventilation ; and
4. It may be for ingress and egress.

It will be well, perhaps, plainly to state at first starting that these uses are not all perfectly compatible with each other. For instance, a window which is the best suited for prospect is the worst for admission of light ; and *vice versâ*. It is impossible for one window to answer both these requirements in an equally good and satisfactory manner. Something *must* needs be sacrificed. This is an unpleasant truth, but its full force will appear presently, and I must beg of you in the meantime to bear it continually in mind.

And, first, let us take the purpose of a window for letting in light,—for lighting an apartment,—or rather for lighting the occupants of the apartment in the fulfilment of their daily occupations. In order to effect this in the most useful and agreeable manner, the windows must be so arranged as that the light shall fall fully upon the handiwork, without subjecting the operator to the distractions of upward shadows or cross lights. The light must fall, from above, upon the hand, the table, or the book ; and in order effectually to secure this, the height at which the light is admitted should be never less than 4 ft. from the floor of the apartment ; and it is a particularly proper and judicious condition made by the Committee of Council on Education, that windows of school-rooms and class-rooms shall be at the least 4 ft. from the floor. Church windows again should, for obvious reasons, be still higher ; and I could almost wish that a stringent law might be made against the height of church windows generally being less than 5 ft. 9 in. or 6 ft. from the floor line, or that of the east window being less than 8 ft. 6 in. For all rooms devoted to exclusive purposes of work or study, a *minimum* of 4 ft. ought to be adopted ; and herein I should include also dining-rooms, kitchens, and domestic offices of every description. This height, however, must be modified in the case of dining-rooms and studies, in ordinary houses, which are generally used for other purposes of domestic use also, besides eating and study. Still the general rule will hold good in other cases. In servants' offices there can be no reason for making windows lower than this ; whilst there are many reasons for making them even higher. And again, in lobbies, entrance-halls, and apartments which are not used for *sitting* in, the windows never should be lower than this. I could mention many instances of the cold and desolate effect given to the whole place, merely by such apartments being lighted by windows with low sills. And indeed the effect of low windows in such position is not only cold and desolate, but gloomy too ; the apartment is neither perfectly nor pleasantly lighted ; and perhaps the patch of light falling upon the floor inside the window, which at once attracts and distracts the eye, throws the rest of the room into painful contrast with itself. In other rooms, such as drawing-rooms, the case is very different. The objec-

tion is not so strongly felt in a mere sitting-room ; the room being evidently arranged in every respect for sitting in, the mind immediately makes the necessary allowance, and the unpleasant sensation of the window being made to light only one's legs and feet is not felt.

In an official or a public building, the light can hardly be admitted too high. If it is let in at its proper height—that is to say, well above men's heads—one can hardly get into another's light, and the whole place is then pleasantly and equally lighted. Light naturally attracts the eye, and the eye always feels much more pleasure in being drawn upwards than downwards. It is just this which, so far as light is concerned, constitutes the difference between what is cheerful and what is depressing. It is nevertheless well worthy of observation, that light should never be admitted directly from above through a horizontal aperture or skylight, but through a vertical opening in the wall or roof ; and it is a recommendation of the Committee of Council, no less satisfactory and well-advised than the one to which I have already alluded, that school-rooms shall not have flat or slanting skylights in the roof, but either proper windows or dormer lights. If the light falls vertically, one can hardly help getting into his own light. The best angle for light is perhaps one from between 45° to 60° with the horizon. This insures the having light directly from the sky ; and that which does come directly from the sky is stronger and purer, and pleasanter for all purposes of reading and work, than reflected light ; for unless the light is pure and free, and does fall upon the object at an angle from above, the side or the edge of that object will be unduly lighted, whilst an upward baffling shadow is cast upon the work, the fingers, or the book. And light which radiates from below one's work, not only casts this unpleasant shadow upon the work, but is also distracting to the eye itself.

The unpleasant and distracting effect of light let in by windows reaching to the floor, is made most manifest by the fact, that even in a gloomy room, actual advantage oftentimes is gained by closing the lower shutters of such a window ; and I know of a house with windows so constructed, whose occupant has requested me to advise him as to the most effective means of altering them on this account.

This baffling shadow cast upon the table, the fingers, or the book, as well as the direct influence which it has in dissipating the light, and affecting the eyes, has also another injurious though indirect influence, which is seldom thought of. It seems to induce in sensitive persons, and in those who have a great deal to do in the way of mental application, a nervous restlessness or depression, of which at the moment they may be hardly conscious ; but any one who has felt the relief of the drawing up of a window-blind, after he has been unconsciously or remissly working hard with an insufficient light, and this chiefly admitted below the blind, will at once know what I mean.

Some say that too much light is more detrimental to clearness and freshness of thought, than too little, for that the reasoning powers are distracted by the noonday glare ; that twilight is the most favourable to deep and close intellectual contemplation. This also is true ; but if the powers of *vision* have to be exercised equally with thought, and in

anything like a proportionate degree, then a good and properly falling light is needful to prevent distraction. The powers of the mind are in their fullest and freest strength when the bodily senses enjoy the greatest degree of repose, and freedom from undue nervous excitement; and anything which tends to quiet the nervous system, acts as a tonic to the mind.

Different persons it is true are differently constituted : *one* will need much light, whilst *another* is more than satisfied with a little; and hence it is impossible to legislate accurately for all. Still it may be undoubtedly laid down as a general rule, that men of equal constitutions, and of similar pursuits, will need an equal *amount* of light, and of about the same description. Mapping and fine drawing require the best light; for reading a moderate light will be sufficient; whilst writing or rough drawing require the least; in fact, for writing one only *needs* enough light to see that the lines keep their proper parallels without running into each other; and since what would be light to one would be gloom to another, the only way correctly to judge upon the merits of the case is to take an average, or to compare equals with one another.

I said that, in order to be the most useful, light ought to fall so pleasantly as to induce the greatest composure of the nervous system.

Everything ought to be done, which can be done, to induce habits of composure and earnest application to that work which is in hand. Men, however, who are reading hard, often say that excitement helps them on; but this is nothing to the purpose; for the excitement which does aid a man in his work is not the result of outward causes, but merely of close application to that work. And these same causes and effects extend also to concert-rooms, and to all such rooms as are used for lectures or public speaking. The mind is more braced to attention, and is in a much fitter state for listening, when the light is admitted high than when it is admitted low. And there can be but little doubt that even in such a room as that at Willis's, a morning concert would be listened to with much more composure and pleasure, by the majority of the audience, if the two lower panes of the windows were walled up; and that in a meeting there for any general purpose, there would actually be less inclination and inducement to listless talking and inattention to the business in hand—the *effort* of listening being so greatly increased by the needless extra work forced upon the eye by the excess and distracting direction of the light.

We have only now to consider the windows of bed-rooms. These are certainly more for letting in light, than for looking out of. They may however be as low as 3 ft. 8 in. from floor to glass line; and in some cases, where there is no chance of being overlooked, and where there is a sufficiently pleasant view, this height may be reduced to 3 ft. 4 in. Some people talk of the pleasure of looking out of window as they lie in bed; but this is certainly not enough to justify the making windows otherwise uncomfortable or inconvenient; and the feeling of exposure, which low windows give, is quite sufficient cause for making them higher than would be otherwise necessary. Moreover, a bed-room need never be arranged for either sitting in or look-

ing out of, although as in the case of invalids, it might occasionally be of very great service to have them so. On the other hand, it is said that this objection to low windows is entirely obviated by the use of window blinds, which may be let down or drawn up at pleasure. But it is not so. For it is the *lower* part of the window which wants the blinds. Directly the blind is lowered below the level of the eye, the room is rendered gloomy and depressing, excepting only when a blind is wanted to exclude the direct rays of the sun. If blinds drew up from below the case would be very different. And, for myself, I feel so strongly the unpleasantness of excluding the *higher* portion of the light, that I would suffer almost any amount of other inconvenience rather than have a bar of shade across the window below the eye. In street houses, of course, more care must be taken to guard against the unpleasantness and inconvenience of being overlooked, than in the country.

But though I advocate high windows, it must not be supposed that I therefore advise the exclusion of landscape from bed-room windows. I know too well the delights of looking out upon a fair scene to advise, or even to tolerate, this : but what I do say is this, that if windows are 3 ft. 8 in. from the floor, they will be low enough to allow of looking out with ease, and 3 ft. 4 in. will be low enough for any one even when *sitting* (if near the window) ; and a less height than this can be in no wise needed for bed-rooms except in the case of those built expressly for confirmed invalids, when they might be perhaps as low as 3 ft. 2 in. But then to allow for light thus diminished near the floor by the having high sills, the windows ought to be proportionately broad ; by which means not only is a fuller light obtained, but the *extent* of prospect increased. As regards amount of light, bed-rooms ought to have light sufficient to make them cheerful, although the need of much light in a bed-room is not felt as in an actual work-room ; and if the windows are but broad, they need not extend to any considerable height in the room ; indeed, so that the lintel, or window-head, really is well above the eye, there is no need for carrying it up to the ceiling ; 6 ft. 1 in. is enough for cottages, and for garrets ; and 6 ft. 4 in. for other ordinary purposes, and it ought not to be above 7 ft. 6 in. except in large and lofty bed-rooms. The air of quietude and repose imparted by having the upper part of the room thus slightly shaded is indeed very desirable in a bed-room ; and that height is quite enough to dissipate the effect of gloom which is given by a low window with an insufficient light.

II. We now come to the uses of windows for the purposes of prospect. For purposes of prospect the very reverse of all this is the best. The windows should come nearer to the ground, so as to enable the eye easily to take in the foreground (if it be worth taking in) as well as the distant landscape. The head of the window, as just suggested for bed-rooms, should be comparatively low, so that the eyes may be shaded from the full glare. Then the prospect looks the brighter ; and the eyes see the clearer, and it is in every way the more agreeable to the person who is looking out. The shade of the room around him places him in a position of repose for seeing the bright

scene without. The window-sill being low, he may enjoy to the full a foreground of lawn interspersed with flowers, and perhaps some woodland scene beyond. And this is the sort of window best suited for this purpose; broad and low, and withal opening upon a good rural view, or a well furnished flower-garden. This too is the sort of window for those who enjoy an idle, useless life, and spend more of their time in lounging than in labour. Still this is not the best sort for general use, at any rate in such a climate as ours, excepting only for such apartments as are used solely or chiefly for purposes of pastime or light occupation. Still, those who do wish, on any of these accounts, to have their windows low, may adopt a standard height of 2 ft. 4 in. from the floor, but any height up to 2 ft. 10 in. will be found far better.

A low window with a good prospect is pleasant and cheerful in summer, but in winter it is accompanied by several disadvantages, independently of those already named. It is cold and uncomfortable in appearance, and in reality too. So thin a partition as that formed by the glass, and so near the floor, admits more actual cold than is admitted elsewhere. Since cold air is the heaviest, the cold is always the greatest next to the ground; and in our climate houses ought to be built more with reference to winter than to summer use. The prevention of discomfort may surely be taken into account equally with the gain of an actual enjoyment; and who would deliberately and advisedly build for a few bright months, when the greater part of the year is comparatively stormy and cold, or at the best changeable and uncertain? And then again in winter, when days are short and evenings long, low windows waste the light; moreover, the room gets dark the sooner, nor does it derive so much benefit from the evening sun as a higher window would. In Southern Europe, where the sun is more powerful, and is more often shining, the air clearer, and the light purer, low windows are not liable to the same objections. Indeed it is necessary there to have the lintels and heads of the windows low, in order to shut out the glare and heat of day, and to obtain the full benefit of the cool and refreshing evening air. Windows there may, or rather ought to, open fully to the floor. The summer sun is often almost unbearable, and well may pierced or palisadoed balconies be profusely used to let in air, whilst they screen the apartment and afford a pleasant retreat for an evening lounge. But in England it is otherwise. In England those who have houses large enough to enable them to set apart rooms exclusively for summer and for winter use, may have their summer rooms arranged with every regard to summer use and summer enjoyment; but those who have to content themselves all the year round with the same rooms, will find their comfort increased, and their discomfort greatly diminished, by guarding rather against the storm of winter than the sun of summer, and by sacrificing (since sacrifice must be made) rather the ideal enjoyment than real convenience; and especially since this real convenience does also involve an air of comfort too.

It appears then that these two main uses of windows are not fully compatible with each other: and hence people have, in some degree, to

decide for themselves whether they do prefer light or prospect ; whether they will have windows high or low ; what they will give up and what accept.

Something must be given up in one way for the sake of gaining advantages of another sort. It is like a choice of roads to the same place. The traveller most accustomed to driving will often choose what seems the longest way, if it be but the best road and the most level ; having due regard to his journey's end and the weariness of his beast for to-morrow's work, he gives up the beauty of a rugged and hilly road, which another less considerate might have chosen, regardless alike of his horse's knees and of his own neck. And however well the argument of a beaten road and well known track may be urged in favour of an application of the simile to the other side of the question from which it is meant to apply, most of you at least will agree that it is high time to lay out a new road to our destination other than that which our forefathers of the last generation have trodden ; and if it is laid out at all, it may as well be such as can be travelled over with safety and with satisfaction.

III. We now come to the third branch of our subject,—the use of windows for purposes of ventilation. For proper ventilation, the nearer to the floor, and the nearer to the ceiling, the apertures are, the better ; and hence perhaps long and narrow sash windows are the best ; but seeing that proper ventilation is more effectually acquired by other means than by windows, and that the angles of rooms take the currents of air more speedily than the middle wall-space, there is no need to discuss very minutely whether windows long or broad are the most effectual. It will of course take some little time for us to get into the way of ventilating rooms otherwise than by windows, or to believe and feel that they are properly ventilated but by seeing the windows themselves stand open ; but it will come sooner or later. However, sashes are the best for letting air in and out, at the top and bottom, while casements have the advantage of opening fairly and freely from top to bottom, which sashes never can, excepting by means of elaborate, and costly, and inconvenient contrivances.

IV. Windows are so seldom wanted for ingress and egress, that we need hardly waste words upon them. However, it will be well to observe, that in such cases there should always be, for reasons before alluded to, a step which does not open with the casement or sash, of at least 12 in. high from the floor, which will at any rate just prevent the bitter draught to the feet from which so many suffer in consequence of this rule not being carefully adopted, as well as some of the danger of breaking a pane when it comes nearer to the ground than this.

Having now discussed the four main branches of our subject, we must turn for a little while to the proper disposition of windows in a room. Nothing need here be said about putting windows over fire-places in a general way ; excepting perhaps that for reading *at the fire*, the window is there in the worst possible position. The back of the book gets lighted, but not its pages. And again, for one standing and looking out of such a window it is very unpleasant, whilst for one sitting it must

necessarily be out of reach. Nevertheless there are notable exceptions to this, but *only* when looking into a conservatory either so situated, or so constructed as that no *sky* can be seen by any one looking out; and I have once seen a most fairy-like effect given by one so arranged, with mirrors on either side so placed as to reflect each other *and* the conservatory, and making it difficult to detect the manner or cause of the illusion. This however will hardly touch the generality of instances in common houses. Neither is it well to place a window exactly opposite the fire. There are reasons for this which we will not here enter into; for the objection itself is obviated by the simple alternative of having two windows, with a pier or space between them. This space, being immediately opposite the chimney glass, is a most fitting place for the reception of another mirror, whereby a pleasing and cheerful effect is always easily attainable.

Neither is it well to place the window or windows in the end of a room, when they can be possibly placed at the side; nor ever on two opposite sides or ends of a room, with the exception, perhaps, of a very small window; but this should never be directly opposite the other windows. Nor is it well to have too many windows at all; nor to have two windows at the side of a room in addition to one at the end, unless the room be at least twenty-five or twenty-six feet long. No proper unbroken wall-space can be in such a case left for furniture, (when the doors and fire-place are taken out,) and a sufficiency of wall-space is most essential, in order to make a room even moderately convenient or comfortable.

Again, when windows are placed in two adjoining sides of a room, one window should generally be higher from the floor than the other, for the avoidance of cross-lights and the feeling of being looked through, as well as for other minor considerations of aspect and prospect.

We come now to the height of window-heads, and the proportionate size of windows. Rules can hardly be laid down for proportioning the size of a window, or superficial measurement of glass-space to the given size of an apartment to be lighted; so very much must always depend upon various local and accidental circumstances of the case, which have to be taken into the account. In a close and shaded situation, there must be a larger quantity of window proportionate to the size of the room; in a bright and open situation, where the horizon is clear and distant, and no near trees intercept the light, less will be required. So also if the house stands low, or looks out upon rising ground, rather more window is required, and it ought to be raised the higher from the floor; whilst if the house stands upon high ground, or is upon an elevated basement, the windows may be proportionately the smaller and nearer to the ground. And again, if the immediate foreground forms the chief feature of the view,—if the garden is closely bounded by hedges or houses, which shut out the horizon from sight, one's only resource is to take the greatest pains in the laying out of the garden, and to make the windows comparatively low, for the full enjoyment of the garden view. But if the houses which bound the prospect are such as to overlook one's own windows too nearly, they will be with more advantage treated as the windows of street houses

ought to be treated—with higher sills, to save the feeling of exposure which a more open window gives.

Again, in order to obtain an equal amount of light, the upstairs windows need not be so large as those below; and garret windows may be the least of all. Thus, if we say, as a general rule, supposing the windows to be rightly arranged, and the light tolerably uninterrupted by interposing objects, that common sitting-rooms require from one-fifth to one-eighth part of the wall in which the windows are placed to be of glass, then kitchens and domestic offices, where the sills are higher from the ground, will require from one-eighth to one-tenth; and bedrooms from one-tenth to one-twelfth; whilst from one-twelfth to one-fifteenth will be found ample for garrets. And, generally speaking, I believe these proportions will prove to be somewhere about the best.

Neither is it possible to lay down rules for proportioning the length of the window to its breadth, excepting that when the *approximate* dimensions are decided upon, its actual size may be more accurately reduced by measure to some scale of just and harmonious proportion; for however much attention is paid to reasonable arrangement in regard of use and convenience, there is cause, not for disregarding the laws of beauty, but rather for working them out to their fullest extent, so far as the restriction and requirements of use and convenience will allow.

In setting out the sizes and proportions of windows, the height of the sill from the floor is, in almost all cases, the first point to settle; and when this is determined, the height of the window-head may be next proceeded with, and then the breadth. The height of the head must partly depend upon the amount of light required; and it will generally be at the least 18 or 20 inches below the ceiling, excepting in cases where an unusually strong light is needed, and a great deal of it; or, when the windows are placed in the *ends* of the room. But ordinary window-heads should never be lower than 6 ft. 4 in. from the floor; nor will it generally be needed so low as this, excepting in very small or very low rooms. But it is very desirable, on almost every account, to get *breadth* of window. By having windows broad, light is the more pleasantly diffused; there is the less amount of *unlighted* space in the room; and should any one chance to cross the window, or to stand before it, he does not cause that tiresome obstruction of the light which is caused by any one standing before a narrow window of the common sort; and if there is a sufficient breadth, there is the less cause for the window-head being carried so very high to the ceiling. The curtain 'valance' then may be hung clear above the lintel, instead of its being hung, as it now so generally is, to cut off nearly all the upper pane of glass.

Then, as to the amount of light, it will universally be found that, so that there is sufficient light, the less window the better. People make so much confusion between *window* and *light*. The fact is that almost every one, myself included, likes light and prospect; but then so many seem to think that the largest *aperture*, the greatest possible amount of *window* too, is desirable. This is not the case. For warmth in winter, for coolness in summer, for cheerfulness, for convenience, for

comfort, the less window the better, so that it is but well arranged for the admission of light and command of prospect. The cheerlessness of a room all window, and the gloominess of a room with insufficient or ill-admitted light are widely different in kind, but both are equally depressing and equally uncomfortable.

There is yet another very strongly controverted point: it is with reference to aspect and prospect, and as to whether of the two ought to be sacrificed, when it is needful to sacrifice one. My own opinion and feeling are, that, excepting in exceedingly rare instances, the house ought to be placed with the most regard to aspect. It can surely be but little less than madness to sacrifice the perpetual comfort of a house to the enjoyment of a landscape which may be better seen and better enjoyed out of doors. And yet there are houses so placed, as to receive the beat of the south-west storm of winter, and the burning of the south-west sun of summer, merely for the sake of the view; and this in the most exposed situations, and when the occupants have no chance of the slightest change or the slightest relief. Whichever room they use, it is all the same, and it is the same all the year round.

But I would go further than this. In selecting a site and arranging windows for prospect, care rather ought to be taken *not* to choose the most prominent feature, or the most extensive or striking view of the whole country, excepting, perhaps, for one out of three sitting-rooms. If such a view is selected for all, or for the greater number of rooms, it not only precludes the possibility of change by change of room, but in our daily walks, when, most of all, we require change of scene, a different phase of this same scene is almost ever to be seen. Still we have the great and exceedingly beautiful varieties which the scene itself presents all the day long, by change of light and shade, and the other accidents of weather and of season: but these are not in themselves enough.

And now for aspect. The best of all possible aspects is the south-east: the worst possible is the south-west. As a general rule I would say, that where choice can be had, the range should be taken from south to north by the east, and that the range from south to north by the west should be avoided. All the merits of the different aspects are too numerous to be discussed in detail, but some of the most salient points ought not to be passed over. A southern aspect is one that commends itself to most people; it is congenial to the feelings of almost every Englishman. It is cheerful, without being glaring; it is warm, without being oppressive. In winter it has the full benefit of the sun, and in summer it is in some measure protected from the full power of his rays; for in his meridian height he is then too high to reach far into the apartment; and by two or three o'clock, when he is in his full strength, (the freshness of morning no longer counteracting his influence as it has done till mid-day; and in winter, when he has by the afternoon lost his power, and can only shed a few sickly rays far across the room,) he has gone round sufficiently far to prevent any unpleasantness arising either from his power in summer, or from his lowness and weakness in winter. But west is bad. A summer sunset, it is true, next to a sunrise, is one of the greatest glories of nature, but

then it is seen to far greater advantage, and with much more pleasure, out of doors than from within ; and in winter the sunset may be seen equally well from a southern window. There is, however, no objection to the southern side of a house having eight or ten degrees of westing in it. It will add to the pleasantness, without involving any accompanying disadvantage.

Then, again, no one ought to be satisfied without some windows to the east. A morning room ought always to have the full benefit of the morning sun. To those who suffer from depression of spirits, to all young people, and to all who are in the least invalided, I believe the benefits of the *morning* sun, whether in summer or in winter, are incalculable ; whilst they feel the faintness of his *evening* rays. In schools, again, this consideration is of still greater consequence. A clergyman, now for many years engaged in tuition, has told me the result of his own observation and experience in this respect. He says that the cheerfulness of the morning sun sets up scholars as well as master for the rest of the day. They begin in good spirits, and they go on in the strength of them for hours ; whereas, if they have only western or south-western windows, the schoolroom is cheerless and dull for the morning, and when the sun has got round sufficiently to gain admission, they are fagged and jaded, and unable to bear the glare and faintness of the light, which, in the early morning, would have been to them such a gracious boon.

A north-eastern aspect is now the only one requiring consideration. At first sight its opposite, the south-western, would perhaps find the greatest favour, excepting with those who have had an equal experience of both. But the north-east really does not deserve all the bad words used against it. Its equableness of light makes the room pleasant for the eyes, and useful for work ; for many occupations, and for many persons, it is on this account the best of all aspects. And again, even for purposes of prospect it has many and great advantages ; for example, the eye is in repose ; and in looking out of window one sees, not the gloomy, but the sunny side of the landscape ; one sees the bright side of things, whilst the eye itself is not offended by the light. In the after part of the day, on the contrary, if you look towards the south-west, you see the shaded side of everything. Everything looks sombre and grey. People often forget that in looking towards the source of light they only see shadows ; and yet I find that practically they often break out into admiration of an evening view towards the north-east, when the lights are falling prettily upon the trees or fields, even when they have just been saying that there can never be anything bright to be seen in the north-east. It is from the *name* that they take their impressions :—saying to themselves that surely nothing can be cheerful in that direction from whence come all the bitter winds of early spring ; and I know how many years I laboured under the same delusion, till my eyes were opened by an artist, who taught me many valuable and interesting lessons of effects in nature. But what I wish to convey to you will be much better and more easily understood, by your calling to mind how many times you yourselves in an evening walk have turned away from the sun, in order to enjoy more fully

all the beauties of the landscape. You may also call to mind how universally it is the practice to pull down the blinds to shut out the western and south-western sun. And those who have lived much in London, will at once testify how entirely this extends to town life; excepting that they will be far more of one mind in preferring east and north to south and west. I do not however pretend to say that the gentle warmth of the winter sun is not deserving of some allowance being made even here in favour of windows looking out to south or south by west.

There has been so much to say upon the form and disposition of windows, that there is hardly time to touch upon their construction; it must, however, be noticed that windows which are narrow and high almost naturally suggest the use of sashes; whilst those that are broad, and comparatively low, almost necessarily involve the adoption of casements; for the window must be divided into a number of compartments by monials of some sort or other, and if sashes are hung in *them*, they are of necessity too small to be properly useful. So then it is not just a mere matter, as is generally supposed, of simple choice between sashes and casements, but of essential principle in the general form and proportion of the windows themselves. The question is one of great controversy; but this will help to solve it. And since casements have several advantages over sashes, as in other respects sashes have the advantage over casements, it will not be needful to discuss this point here: and I will therefore close this part of our subject by answering one general objection to the use of casements, viz., that they will not keep out the weather. Unhappily many casements do not keep out weather. But why? It is simply and solely because the rebate is made $\frac{1}{2}$ in. or $\frac{3}{4}$ in. wide, instead of three times that width. The love of uniformity, and desire of hiding construction, has induced the method of having the casements which are hung to come within the same line of muntin with the lights that are fixed; but if a casement is properly made and hung it will not only keep out wet, but it will keep out more wind also than sashes will, and be more free from noise and rattle, as well as being less costly, and more easily renewed when decayed.

We now come to one more point of general dispute, viz., the respective merits of large panes and of lattice-lights. Much of the difficulty disappears, however, when we come to throw the two into their respective positions. Large panes are good for prospect, and for clear unbroken light, and hence they will naturally be adopted for general living rooms, in ordinary houses. Lattice-lights again are useful and pleasant for softening and subduing the light. Separating the rays instead of breaking them, they act in some sort as blinds without being open to the objections which blinds and ground glass are subject to, of destroying the quality of light by preventing the admission of a single clear and perfect ray; and hence they will be used for churches and schools, and all institutions where windows are wanted not so much for prospect as for application and work. And again for domestic offices and for cottages they will be used as being the cheapest, and as being the least susceptible of breaking, and the easiest

to mend when broken, and causing the least inconvenience till mended. Then again with lattice-lights we necessarily have saddle-bars and stanchions. These save shutters and afford far greater security. The feeling of quietude and repose too which they give, renders them especially fitted for churches, wherein not only are separation from the world and exclusion of its full glare symbolized, but thoughts and feelings appropriate to the place are suggested and imparted; not that such thoughts and feelings will be forced upon all that enter,—but if the building be otherwise good, those who wish to entertain them will be aided in their endeavours by means of the external assistance which such treatment gives.

Much more might be said upon the general treatment of windows, but in such a paper as this one can only throw out suggestions for others to think out and make their own by practice and experience. A great deal might be brought forward also about the change of habits and state of society; and of the necessity of conforming to a present state of things in all matters of domestic arrangement and comfort. And certainly all these must and ought to be taken into the account. Modern science, modern invention, and modern requirements, ought not to be discarded, but adapted to our use. But then this is no reason why all that is old is bad for us; and I dwelt the longer upon the advantages of high window-sills, because it has been too much the custom of late to pass a sweeping and thoughtless condemnation upon them. People talk as though such windows did very well for days gone by, when nothing was thought of the beauty of a sunny landscape or a pleasant lawn; when love for the chimney-corner superseded all love for looking out of window. Whereas people then were quite as much alive to these things as they are now, only they had regard to other things of a more practical nature too. They did all for use, for real practical use; whether it was instinct that dictated, or deep and earnest thought that led them to such scientific and reasonable results, it is not needful to inquire. Whichever way it was, their works are worthy of imitation; not from any sentimental love of antiquarianism, as is often supposed, but from true principles of right and wrong. And I cannot help looking at this as one out of many valuable testimonies to the truth of the Ecclesiological movement, which started—not blindly but advisedly—by taking precedent as a rule to work by, from a conviction that what was old was good,—considering precedent as of the greatest value if properly applied, and as possessing a *prima facie* chance of being better in most respects than modern practice. Certainly the state of England, and the state of society, have changed since the middle ages, but physical laws are the same now as they were then; and although modern improvements are to be incorporated into our works, yet the laws of construction and the laws of design must be followed still,—however differently they may have to be applied to purposes of modern use and modern design.

ON THE USE OF METALS IN CHURCH-BUILDING AND DECORATION.

A Paper read before the Ecclesiological Society at the Anniversary Meeting, 1856. By F. A. SKIDMORE, Esq., Coventry.

"The glory of Lebanon shall come unto thee, the fir-tree, the pine-tree, and the box together, to beautify the place of My sanctuary." "For brass I will bring gold, and for iron I will bring silver, and for *wood brass*, and for *stones iron*."—Isa. lx. 13, 17.

HAVING been requested to read a paper before the Ecclesiological Society on the application of iron and other metals in the construction of churches, I find I have little to modify in the opinion expressed in papers read at meetings of the members of the Oxford Architectural Society, and of the Architectural Museum. Indeed, the more closely one considers the question,—the more time and thought are given to maturing one's ideas,—the more clearly it becomes a tangible fact, that metallic substances, more especially iron, may and will be used to a far greater extent in our ecclesiastical edifices.

Before entering upon this subject, but as intimately bearing upon it, I cannot help referring to the spirit which animated the architects of those days which were prolific in the churches *now* constituting the ancient ones of our land. Judging of this spirit by their works left to us, we shall find the most opposite materials employed: those for ordinary purposes, such as lay readily to hand—the red sandstone of Warwickshire, the flints of Kent and Norfolk, and the limestone of Oxfordshire: to these were added the stone of Caen, or various marbles, as funds and circumstances might permit. But in all we find an honest, truthful expression of the material used. The flints of Norfolk were not imitated in structures of stone: the *old builders manfully took the appliances at their hand and used them without fear*. The same may be said of the arts and manufactures of their age; these were all adopted, dedicated, and used to the service and glory of God. In accordance with this, the Continent being then the principal seat of manufactures in metals, we find there numerous examples of works in wrought iron, grilles of various metallic substances, and fonts of molten brass, illustrating again the adoption of the arts and material of their day and locality.

I think, by calling to mind the various works in brass and iron, which have been used in other ages as accessories to, and portions of, architectural design, and by trying to realize what has been swept away by the ravages of time, and the still greater ravages of man, we may safely conclude, that we have not as yet, in our modern revival, reached its large application in bygone days. Where are our grilles, altars, lecterns, brasses, lamps, pulpits, crestings? where our recumbent effigies, our tombs, our fonts? where our gates of brass and bronze? Churches and domestic buildings were rich in these things,

in days when metals were difficult of access : how far behind are we in this nineteenth century,—essentially the metallic age ?

Ancient examples are numerous of large doors of bronze, some nearly plain, as at Mayence cathedral ; while others have panels containing historical subjects and figures of saints, apostles, &c., as at Monreale, in Sicily, containing twenty-eight panels, with figures in relief. At a later period Vasari describes the particulars of the celebrated gates, now so well known, executed by Ghiberti for the company of merchants at Florence, intended for the Baptistery of San Giovanni, which were to rival those of Andrea of Pisa. Much of his success is attributed by Vasari to his early education as a goldsmith. In the various church or cathedral restorations in England, no attempts have been made to reproduce gates in bronze of artistic character.

As I propose to consider how far iron may be useful in erecting churches, I would in the first place distinctly state, that by an iron church I do not mean those unsightly and miserable productions which are both a parody upon truthful construction, and the ritual proprieties they are intended to subserve. For instance, being in a neighbourhood where I chanced to see a notice of the opening of an iron church, I turned in the direction indicated. It was a calm evening, and a saunter through lovely scenery served to awaken all those dreams of beauty which sometimes haunt the imagination. Having arrived somewhere near my expected destination, I looked around for some brilliant outline against the sky which should mark the presence of the object of my search, and realize the ideal of what such a church might be. I looked in vain. At last, darkly shaded by trees, I discovered a grey looking low stone tower. As I approached nearer to this, while its bulk remained the same, the texture altered ; the grey assumed another hue ; and to my mortification an imitation stone tower done in galvanized sheet iron turned out to be the object of my search. Four uprights of rough sawn timber, with others bracing them together, made a wooden frame-work, on which were nailed the metal plates. This formed the tower ; and a low roof nearly flat, with side aisles, constructed much as booths at a fair, also covered with sheets of corrugated iron, constituted the nave and chancel, and the clerestory windows were after the most approved fashion of common sashes for cheap houses. Internally there was a difficulty to be overcome. What was to be done to cover the rough deal framework ? It was concealed with paper in imitation of granite. Nor was this the climax. A gallery in the tower had its counterpart in one to match it, filling the chancel and over the altar. I turned away in disgust, convinced that with such examples as these, the world would see little to convince them of the dormant power and beauty inherent in iron.

Let us consider what were the conditions (or rather I should say difficulties) under which our forefathers in the Middle Ages obtained iron. It must be borne in mind, that up to a comparatively recent period the use of coal, either for domestic or manufacturing purposes, was scarcely known. Without coal the manufacture of iron in England would altogether cease, as the supply of charcoal could not

sustain the immense furnaces now in use many months. Looking then at the productive powers of (say) the fourteenth century, we shall find that bellows blown by hand, and furnaces supplied by charcoal, formed the expensive and limited means of making iron at that period. When it is remembered that to raise the fire in the first instance to the heat necessary to reduce the ore to metal, and to sustain this for a very limited time hundreds of tons of coal are consumed, and this fire has to be maintained day and night by means of hot air forced in by powerful steam-engines, and that the steam-engine itself is an invention of this century, the limited production of iron in earlier days is forcibly self-evident. There are two eras in which a material may be considered as new; that of primary use, and that in which, by some sudden development in quantity of supply, it is rendered available to new purposes, opening fresh fields and making new and manifold combinations. Iron, known in the world's history from almost man's creation, used for ages for secondary purposes in architecture and the arts, needed the application of scientific skill and the power of machinery to its expansive use. Within a century has been seen this application; along with it have been discerned evidences of its qualities of which the world had hitherto little dreamed.

That the production of iron has received the stimulus of which I have been speaking, is clear to any one who will visit the mining districts of Staffordshire. As far as the eye can reach, stretches a plain bristling with chimneys; the air darkened with the smoke of ten thousand fires;—descending to a closer view, steam-engines on every side represent an aggregate of productive power almost incredible; beneath one's feet the earth is cellular with countless galleries pushed under ground in search of ore, and coal to convert it into metal, and both above and under ground thousands toil day and night, gathering, smelting, forging, rolling, while ponderous and powerful machinery aids man in its rough formation. Railways and canals, intersecting in all directions, make a perfect labyrinth of facilities for conveying the products to various quarters of the world for their destined purposes; and this is but one quarry, if we may so speak, from which we obtain the material of our age. Scotland, Wales, and other places present the same ceaseless toil, the same vast and daily increasing expenditure of wealth to aid in its production; in vain do we look for quarries of stone upon such extended scales.

Seeing then that the *increased* production in iron has actually placed it in the rank of a *new material* of our day, we should inquire into its constructive powers, examples of which are multiplying around us. To say that it is not equal to wood and stone, and to treat it as a secondary help, a material only fitted for screens, vanes, &c., is to ignore the fact that it *has* been used where the adoption of *wood or stone* would be either *impossible*, or the cost of erection such as to render it impracticable. For instance, the roof of the railway-station at Birmingham covers over an area of 216 feet from pier to pier, while our cathedrals average about forty! What roof of wood or stone could be constructed to span the naves of five cathedrals in one?

The tubular bridge across the Menai Straits, and the more gigantic one over the Falls of Niagara, the building of immense steam ships, the erec-

tion of the station at Camden Town, the roof at the British Museum, the Exhibition-Building of 1851, and the Crystal Palace of Sydenham, independently of any consideration of their respective architectural features, are surely sufficient to attest the wondrous capabilities of iron; and I think it will be admitted that, for powers of tension, for width of span, for capabilities of support, under laws of arrangement utterly unattainable when applied to wood and stone, iron presents extraordinary qualifications. Some will be prepared to say, Applied to churches or large public buildings, where is the beauty of which stone is capable, in its carvings, the delicate undercutting of its foliage, the sharp, well-defined edges to which it can be brought? But in reply, I would say, What relief so great as the self-sustained foliage, wrought and hammered in metal? The most undercut stonework requires support, repeatedly securing and attaching to the hollow out of which it is derived. What carving can equally represent the leaf, the delicate petal, or wiry stem? At the best, stone carving is but a thick expression, and the more perfectly it is worked, the more liable is it to destruction. On the other hand, metal, in its nature ductile, pliant to every touch which would improve the grouping of its forms, is capable of the boldest and most complete relief. If—taking up the thread of architectural ideal from the point of perfection it attained in the latter part of the thirteenth and in the fourteenth century—it is evident that a type of treatment is indicated, which, from the boundless resources at our command, presents an ever-varying change of form and method of enrichment,—I mean the conventional arrangement and adaptation of natural foliage, what has been justly designated the “Floral type,”—here iron and other metals stand pre-eminently to advantage, from their capability of being hammered, reformed, and remodelled, setting at defiance all efforts of a like nature in the friable materials now generally in use.

Taking another material, lead, Mr. Burges has shown in the Architectural Exhibition this year an ancient example. In all our church building, I am not aware we have anything to the same extent at present in England. Indeed, lead has a variety of capabilities, either as taking given forms in casting, or as hammered and carved: it is capable, from its plastic nature, of assuming easily lines of beauty, as the skill of the manipulator may direct. Looking from the banks of the Seine, nearly the whole of what is visible of the Sainte Chapelle is of metal—the high-pitched roof of lead, the cresting along its ridge, the spire with its groups of angels; its outline brilliant both in its form and its gilding.

One of the most celebrated architects of France has recently shown in colossal figures how capable zinc is of being rendered with a majesty of expression—a solemnity of aspect equal to any production in stone.

Bronze is another metal which, used in ancient churches, is scarcely known in modern works, or in restorations; yet of what artistic treatment it is capable the gates of Ghiberti, and the remains of classic Greek art, are sufficient evidences. In the latter case, as the Christian faith is more exalted, so should the expression of its artists embody the spirit which animates it.

Enamels of a large surface are now almost unknown, yet how cele-

brated was Limoges on this account. The present day has such advantages, that the art wants but to be evoked; and that wide-spread field offered by the translucent enamels of the fourteenth century may bring forth much that is beautiful to the common fund of materials. It will be remembered that this enamelling process consisted of groups of figures being worked on the face of the metals in low relief; and transparent enamels, of various colours, floated over, giving different shades, according to the greater or less amount of depth in the carving. Here the skill of our day might be well employed. Champ-levé enamel can now be applied on iron, an advance of which we have not availed ourselves. I do not remember enamels to any extent on iron in the middle ages.

It will be in the memory of all that, a few years since, a lamentable ignorance prevailed on the question of church restoration:—noble windows plastered up, to make room for some comfortable squire's pew, or equally unsightly gallery; piers, perhaps of marble, receiving the septennial coat of whitewash; and, as at a church in my own immediate neighbourhood, finely earved oak seats sharing the same liberal care from dutiful churchwardens; new churches frequently built of meagre proportions, and more hideous details, with chancels, perhaps, only two yards deep;—indeed, one might dwell for hours on the deformities perpetrated.

Without exaggerating the efforts of any particular body, it must be admitted that two societies—viz., the Cambridge Camden and Oxford Architectural Societies—began a crusade, apparently well-nigh hopeless, against this state of things. Turn from that period to this: kindred associations, offsprings of these, exist in every diocese in England, bringing within their care numberless sequestered village churches, which must else escape the cognizance of a central body. If a difficulty arises, or some interesting remains require preserving, the advice and weight of a society is brought to bear where individual opinion would be valueless.

Nor is the influence of the Ecclesiological Society confined to our own land. At one time gathering suggestive ideas from the timber structures of Norway; at others conveying sympathy and advice across the Atlantic to America, or to our colonies in every quarter of the globe; a well-earned universality of operation like this gives to its councils an importance unattainable by other means. When, therefore, by projecting an iron church as a suggestive idea and publishing it in the *Instrumenta Ecclesiastica*, it has wisely adopted and pressed into the Church's service a material that the world at large has not been slow to use, it has added another claim to our gratitude; and has proved that, while it preserves so laudably the relics of the past, it has the vitality and energy necessary to aid in developing the capacities of the future.

A few years since, it was not uncommon to see our churches repaired with brick instead of stone; and our new churches built of bricks, most repulsive in appearance. This naturally led many to repudiate their use for architectural purposes altogether (a parallel case to iron in the present time), and we were in the unnatural position, so unlike the past, of being unable to appreciate and use material lying plentifully around us. It remained for a few members of this society,

by the expenditure of princely sums, to erect a church which has raised this material to dignity in architectural construction. Nor has the effort been barren and unprofitable. Other churches are rising less costly,—as, for instance, S. Andrew's, Lambeth, by Mr. Teulon,—with variously coloured bricks for the reredos, as also for the lining of the interior, instead of using plaster; not to mention numberless instances by architects for houses and domestic purposes.

It is precisely the same with iron: if it is to be used in future ecclesiastical edifices, it should not be started merely as a cheap expedient, but receive as liberal a treatment as would be given to a good stone example; and, from my own personal knowledge of its constructive and decorative powers, I have no doubt of its capabilities.

I have heard an objection urged against iron for churches, that it must be thin in its general appearance: this is not a necessary condition. It is essential, in construction, that a wall should be double, giving security against atmospheric changes, and at the same time imparting solidity. Again, there are various modes by which the interstices of the frameworks may be filled externally and internally,—with ceramic art, with marbles, or stone carvings, or all three united,—the arrangement of colours and combination of geometrical forms giving ample opportunities to the skill of the architect. It is in the union of the powers of the past and the present, and so availing ourselves of all the arts and materials of our day, that we may hope to accomplish great ends.

There is an extraordinary opportunity offered in the constructive facilities of these various materials, for some one to leave a name to the future, and an edifice which would compare with the mightiest efforts of the past. The delicacy and sharpness of its outlines standing unrivalled, its walls internally would give large scope for frescoes, glowing with rich hues of colour, and of gold—for enamels, for mosaics, and carvings of stone, affording to it solidity of character. With such constructional powers, externally the height of roof might be something marvellous, while the gilded spires, with their sharp outline, would soar brilliantly to contrast with the clear blue sky. In the nave, a span for vastness and height might be attained, compared with which many existing cathedrals would be but small: the roof, internally fretted with interlacing lines of construction, would be almost lost in the gloomy grandeur and deep shadows of distance. The vaults and spandrels might be enriched with vigorous yet delicate manipulations in iron, crisp with foliage adapted from nature: the columns, groups of detached and illuminated shafts, would attain an altitude unprecedented. I hope and believe some vigorous intellect, some strong hand, will erect such a cathedral, whose form of grandeur will loom on in the great future, and that succeeding generations of the human race will point to it as a noble effort of the metallic art of this *our* century.

Although such as this may be desired, we need not wait for events so rare as the erection of a vast cathedral. A village church might bear the same relation to so large a structure as it does at present: in a word, it might be *simple, beautiful, and unique*.

REPLY TO H. S. L. ON THE THEORY OF THE PRAYER BOOK.

To the Editor of the Ecclesiologist.

SIR,—Will you allow me to state briefly the reasons for which I cannot acquiesce in some of the conclusions and recommendations of your able correspondent H. S. L. in his second letter on the Theory of the Prayer Book? I cannot help thinking that there are those among your readers who will agree with me that in many of his strictures upon the actual *status* of the services of the English Church, he has wounded, through her sides, ancient and commendable practices of the Church at large, and done disservice, however unintentionally, to the cause of sound ritual. There are also some misstatements or misconceptions in matters of fact which ought not to pass without comment. I would deprecate, too, a certain tone of animosity, which, as it seems to me, pervades H. S. L.'s remarks, whenever he touches on the existing English arrangements. We shall meet with instances of it presently.

He first remarks on "the many additions that have been made to the original length of the service," since the First Book of Edward VI. Is this necessarily a fault? Does H. S. L. really sympathise with the inconsiderate cry for "short services" at any price, which many of its earlier advocates are, I think, growing a little ashamed of? Is the Church to aim, as her *summum bonum*, at bestowing the minimum of time on her daily worship? Surely the difficulty rather is to vindicate, though I believe it may fairly be done, the reduction of the fine and full old offices to their present scantier proportions. Surely, too, the true remedy,—the true line to take—is to provide ample services for such as desire or have a right to them; while allowing facilities for attending them in part, to meet the case of such as cannot or will not use the whole. This was the ancient way: one service in many offices; a great and goodly whole, available in parts. What else were matins, (often in two or three nocturns,) lauds, and prime; and again, vespers and compline? I mean as they came practically to be used in the middle ages; say in the English Church, where, though not on the continent, as far as I can ascertain, they were kept up in this form on Sundays and Festivals, down to the time of the Reformation. But H. S. L., far from recalling us to this ampler model, seems bent on clipping us down closer still. He is for taking away the greater part of what we have, viz., the whole introductory part; the lessons, all but a few verses; the whole of the prayers, except the three collects; and that without any hint, as far as I have observed, of intending to provide us with any thing instead. If this really is his plan, I venture to affirm that he will stand nearly alone in it. So slender a modicum of devotion will never be acquiesced in as a rule for the Church, at least by those whose judgment and feelings ought *first* to be considered; I mean the men of earnestness and devotion. Let these first be thought of, in the name of common sense and religion.

We may next see about providing, as we can quite compatibly with the claims of the former class, for those of less leisure or less devotion.

The additions to the First Book of Edward VI. are next specified, and included in one wholesale condemnation. They include the Confession, and Absolution, the five prayers for the Sovereign, &c., the general supplication, (i.e. for all conditions of men,) and the general Thanksgiving. These additions we are told in language which it is somewhat painful to read, are "the most *uninteresting and the most monotonous* part of the service." There is to be sure nothing very "interesting," in one sense, in daily sorrow for daily falls; and the duty of intercession, like other duties, is apt to be monotonous enough in its character, however blessed in its deed. But I confess my astonishment, my amazement, that either a religious writer or a learned one, —and H. S. L. is both,—should venture upon condemning the whole kind of penitential expression, and again, all public intercession, in his zeal against the existing forms used for these purposes in the English Church. I am not now saying a word for the Sentences or the Exhortation, nor contending for the particular form of the Confession; but I point to the fact that your correspondent would fain utterly eject the penitential element of acknowledgment of sin from our public offices; since, while he casts it out as evil from the commencement, he offers no suggestion for its insertion elsewhere. Now he may safely be challenged to produce from the ritual of the whole Church from the beginning, and throughout the world, an office of public worship from which this element is thus altogether excluded. And even if he could produce such, human nature and Christianity would alike rise up to protest against so false a psychological creed, such an ignoring of the fall and the misery of man, as this exclusion proceeds upon. Did the mediæval offices, the model (professedly) ever before his eyes, though in reality but little regarded by him,—did they omit this penitential element? Even if the old "Absolutionem, &c." went for as little as H. S. L. would persuade us, yet there was a *Confiteor* at any rate, and lowly and touching were its accents if ever any were: —the "peccavi nimis," "ego peccator peccavi nimis," (York,) "corde, ore, opere, omissione," (Ibid.: compare our "we have left undone," &c.):—the "mea culpa," thrice repeated in the Roman though not in this country, with threefold knocking on the breast; and the like. Besides, H. S. L. forgets that in our revisal of the old English forms, we dropped out—substituting for them six which are not penitential—the whole series of *Preces*, most of them profoundly penitential, which heretofore had been used daily in the English Church at prime all the year round, (except in Easter Week,) on Sundays and Festivals, no less than week days: "hæ Preces prædictæ dicantur ad Primam per totum annum, tam in festis quam in profestis tam duplicibus quam simplicibus, nisi a Cœnâ Dñi ad Oct. Paschæ." Even this, had there been no "Confiteor," were abundant justification of the existing English use of a daily confession. And the reader will observe, that it covers the case of festivals also, and so is an answer to those—H. S. L. among the number—who would, on Sundays at any rate, drop the confession of sin out

of any service; or would only retain it for the sake of the less religious portion of the worshippers, (p. 173.)

Fortunately H. S. L. himself, with fatal candour, makes an admission which practically ought to be allowed to settle the whole question, mean as to the retention of some confession, at any rate. It is that "most earnest-minded persons would think it a grievance to be deprived of the confession . . . more especially the poor." It is true he views this as a mistake, and one which hardly ought to be countenanced for fear of their attaching too much importance to the confession.

But the *gravamen* of the offence, in H. S. L.'s view, is that this confession comes at the beginning of the office. I read with surprise the following words of an evidently well-informed ritualist. "However Mr. Freeman, with an ingenuity worthy of a better cause, may endeavour to show that a penitential commencement of the service is not contrary to the use of the Church; it is most certain that the *few exceptions* in which it exists, are such exceptions as prove the rule."

The "few exceptions" indeed! If the universal practice of the ancient Greek-speaking Eastern Church is to be set down as merely exceptional, I am at a loss to conceive what amount of precedent can be held to carry weight. Now, as H. S. L. well knows, and Mr. Freeman has simply pointed out, (it was not a case calling for any peculiar exercise of ingenuity), it is quite certain that the Eastern Church does place at the beginning of her Morning and Evening Office a deeply penitential form of confession. Unless H. S. L. can disprove this—and I refer him to Mr. Neale's General Introduction to the History of the Eastern Church for the proof of it—his assertion of the exceptionality of this practice goes for nothing. But further, since he seems to disallow the whole principle of making confession of sin the outset and basis of any service whatsoever, he must be reminded that it is a very universal feature of Communion Offices that they fall into the penitential strain from the very first. Take the Syriac, (which, whatever may be pretended, has preserved the primitive public forms in its proanaphoral portion, with whatever of expansion, when most other Churches have banished them to the sacristy or dropped them altogether); take the Coptic, the Byzantine, the Mozarabic, the Roman; I care not to which you may turn, you will find this feature of profound penitential confession to be the first impulse of all Communion Offices immediately after the first entrance into the sanctuary. It is in truth the instinct of fallen and still feeble humanity, making itself heard through all the intricate rules and ritual theories in the world. Nay, to return for a moment to the mediæval Daily Office, what is its "*Domine labia mea aperies,*" &c., but a purely penitential formula, referring doubtless to some fuller confessions of unworthiness, private, if not at one time public, presumed to have preceded?

Let us hear then of no more plans, at any rate, for the entire excision of the confession from our offices: though whether it was needful to repeat it at Evensong is another question; a different one might well have been substituted. The fact which H. S. L. admits, of the poor being attached to the confession, says not a little for retaining it even in the evening, when, and when only, many of them can be present.

A writer not long since, in the *Christian Remembrancer* (I think it was) described, not without some sympathy, how once in a Spanish town, "the people, justly irritated at the threatened loss of the *Tenebræ* service, rose up and massacred the clergy." We can hardly look for so trenchant an expression of zeal in a like cause in the English poor of the present day; but we trust their admitted prejudices in favour of existing penitential forms will be respected.

There is one point, however, connected with our confession, considered as occurring at the beginning of the service, in which I quite think that Mr. Freeman has not adequately represented the state of the case in the precedents to which he appeals. The Eastern offices, after all, do not so absolutely commence with a penitential element as our own, or even as the Western mediæval offices (*pace H. S. L. dixirim*) did. The Eastern commencement is a blessing addressed to God, though immediately followed by penitential matter. So too the Communion Offices to which I have referred open, strictly speaking, or however, in some sense, with the *introital* feature of antiphon or psalm. And this I conceive to be the oldest as well as the most natural order; a *brief* prelude of praise on entering the Divine Presence, subsiding immediately, however, into penitence. So that, though true, in one sense, to both Eastern and Western precedent, we have yet followed the highest model less intelligently than we should have done, had we prefixed (though the rest of the West has not done so), some *brief* act of praise or benediction; had our Sentences, for example, been of praise, not of penitence. Here then H. S. L. and myself would find a point of agreement. For he has already suggested sentences very much of the character here proposed; only he has not ventured upon imparting to them so distinctly the aspect of praise as, for the reason just given, I should be disposed to do.

But further, considering that it is easier to suggest this, than to obtain leave to carry it out, I should earnestly desire, on the same ground, to bring back a habit which, chiefly through the influence of one of our prelates, was laid aside within our memory, in almost all of our churches, having heretofore been all but universal. I mean the hymn that used to be sung at the beginning of the service. It was urged at the time, and no one could then answer the plea, that it was at variance with the penitential commencement of the service proper. But it was in reality this instinctive expression of a correct ritual feeling, and as such, had grown up in the days of Elizabeth, and was by her Injunctions authorized as a fitting occupation before the regular service began.

On the remainder of H. S. L.'s remarks I must be more brief. But I would enter an earnest protest, in which I feel sure of the concurrence of the best members of our Church, lay and clerical, against the eagerness which he manifests to evacuate the public absolutionary acts of our priesthood of all validity whatsoever. The people, we are told, "attribute a virtue to the Absolution." Of course they do; no plain person, seeing it to be called an Absolution, could do otherwise. I demur, *in toto*, and so will, I think, nine-tenths of your readers, to its being called "an *unhappy blunder*, which forbids any one, except a

riest, to pronounce it." I utterly deny the position, that even judging by the ancient Offices, "nothing is more certain, as every liturgical scholar knows (?), than that any deacon or layman might with equal validity utter it." What though "the shorter absolution on which it is founded, the *Misereatur* of the Breviaries, is not only pronounced by the priest to the people, but by the people to the priest;" it is no less certain, on the other hand, that *the priest alone* said the "*Absolutionem*, &c.;" and why this, being the absolutionary prayer of a priest should not be conceived to have that special power which is promised to all priestly prayers and acts, no possible reason can be assigned.

H. S. L., again, offers a perfectly untenable interpretation of the rubric "by the priest alone standing," which he tells us of course only means that the priest or minister is alone to be on his feet" (!) Mr. Freeman's is doubtless the true interpretation, viz., that it refers to the older usage, intended to be abolished by this rubric, of priest and choir saying the *Misereatur* interchangeably. It may be added, that if we deny all absolving power to the absolution in our daily services, we must deny it equally to that which occurs in the Communion Service, for the two are headed in perfectly equivalent terms, "*The Absolution to be pronounced by the priest alone, standing*," and again, "Then shall the priest stand up, and pronounce this *Absolution*." At this rate we are to believe that the moment the priest enters on the public services of the sanctuary, he leaves his prevailing and absolving powers behind him in the confessional. It only remains to go one step further, and deny with Maskell (*Theory of Absolution*) that the Holy Communion itself is a means of absolution or cleansing. Is the English Church prepared to acquiesce in such purely mediæval and corrupt conclusions? I think not.

To H. S. L.'s suggestions for restoring festival psalms in a few more instances, no one can reasonably demur. He has made one unnecessary, because unsoundly based suggestion, viz., to remove Psalm 141 to the Evening service of the 29th day, from the morning. His reason is that "by its very nature it is an evening psalm," in virtue of the verse, "Let my prayer be set forth in Thy sight as the incense, and let the lifting up of my hands be an evening sacrifice." The latter part of the verse is of course of this kind, and the Eastern Church uses the psalm accordingly. But *the incense* was offered early in the morning, at sunrise. (See Patrick on Exodus.) So that it is equally a morning psalm, and this half of the verse is therefore assigned by Bishop Andrewes to the morning, in the second part of his Devotions (ed. Pickering, Lat. et Gr. p. 249.)

The exclusion of the *Benedictus* on St. John Baptist's day was certainly a mistake at our revision. But on ordinary Sundays there is a pretty strong case for using the *Jubilate*, if not in preference, at least as on a par with it, since it is one of our old Sunday Lauds psalms, with a reference perhaps to the Resurrection, and is certainly far more uniformly jubilant in tone than the *Benedictus*. Why the English Church should be tied never to use any other responsive canticle than the old ones, I am at a loss to conceive, nor will any wise lover of her desire so to abridge her ritual liberty.

H. S. L. next attacks the Lectionary system of the English Church, and condemns it, root and branch. In so doing he ridicules various usages which the ancient Church possessed, and which we have retained or recovered. Both his psychology and ritualism are utterly wrong throughout this whole subject. The scorn which is poured, however unintentionally, upon the whole structure of Scripture, as if it was in no way suited, on a broad scale, to man's ritual needs, but only in minute fragments, is painful to peruse. We cannot but be reminded of Hooker's opponents, who seemed, as he said, to think that the only purpose with which Scripture was written, was "lest they should want a text whereon to scholy." The Prophets are first of all pronounced utterly unfit for public reading; and this although in the days of Justin Martyr "the writings of the Prophets were read as long as the time permitted;" and although in the Liturgy of S. James they are ordered to be read "through and through," (διεξοδικώματα.) Because there are hard passages in these sacred writings, we are counselled to eject them altogether. I am persuaded that we greatly overrate the difficulty of apprehending the *general* tenour of these books. The meanest apprehension can perceive throughout them "God teaching love and fear," and that is a great matter.

But H. S. L. also treats as absurd the presenting of a variety of parables and narrations in one lection, or at one time. Does H. S. L. remember Who it was that at the first delivered the parables one after the other, e.g., the seven in the 13th of S. Matthew? Did our Lord, or did He not, teach at great length at one time? And did the Church, or did she not, in the earliest times, copy His example in this respect? H. S. L. must know that it was so. The records of the Apostles (i.e., the Gospels and Acts) were read in the 2nd century at great lengths before the communion service, and the Apostolic Constitutions evidently speak of the same practice. Take again the Mozarabic ritual, whose authority H. S. L. will not demur to. There the Prophecy, Epistle, and Gospel are fully as long as, oftener longer than, our two Lessons. What can he say to this?

But he proceeds to set before us the usage of the old breviaries, or what he supposes to be their usage, as a model for us to revert to. But here his facts are all wrong. *There were no such things*, originally and properly, as lections of fixed length in the old western daily offices, much less were they tied down to the miserable pittance of two or three verses to which the idleness of later times reduced them. The old Sarum rubric says, "then let the clericus, *when enough at his discretion has been read*, say the responsory &c." (See Freeman, p. 126.) And the same was the usage in other churches. (Charlemagne, as tradition relates, Iter Italicum, Mabillon, on Ordines Romani, p. cxxviii. was in the habit of signifying his imperial pleasure in this matter by a slight hissing noise or whistle!) So far were they of old times from meting out such slender measure of Scripture. And such is the true account to be given of the "lections" of two or three verses which the Sarum of later times presents to us; verses too taken just as they come, and without any of that selection for the want of which we are now chid so sharply.

I will only advert to one point more. H. S. L. tells us, that the "State prayers," meaning those for the Queen and the Royal Family, and perhaps including those for the Clergy and the good estate of the Catholic Church, "are condemned by men of all religious sentiments." It may be so. But if he will look at a note in p. 28 of Maskell's "Ancient Liturgy," (second edition,) he will find that collects "for the queen, for the royal family, and for the good estate of the Church," were *in daily use* in the mass office (except on festivals) in one flourishing domain at least of the Sarum use, the ancient Church of Scotland.

On the whole I cannot but think that your correspondent is very unfair towards the English Church; at the same time, unless he can bring some better reasons, and more established facts to bear upon the subject, I do not think his strictures can or ought to have much weight.

It is pleasant to be able, in conclusion, to express my concurrence in the desire of H. S. L. that suitable responsories of the old type might be appended to the lessons for the *great* Sundays and Festivals, just as Mr. Freeman has suggested (p. 123) that proper antiphons might be subjoined to the Psalms for those days or seasons.

Yours faithfully,

Q. G.

SEQUENTIÆ INEDITÆ.—No. XIII.

THE following Sequences,—which may, perhaps, occupy a respectable position in the third class (except that on S. Paul, which merits a place in the second.)—are from the Liège Missal. We have no means of ascertaining the date of the copy we employ, the title-page having been destroyed, and the colophon being simply, "Explicit missale secundum usum *curiæ* Leodiensis." It is clearly, however, earlier than the edition of 1513, several of the sequences in which have been published by Mr. Neale.

LXVI.—IN FERIA TERTIA POST PASCHA.¹

Sanctâ cunctis lætitiâ festa sunt celebranda :

In piâ luce clarescit Regis aula :

Angelica simul resultat cœlitus vox gloriosa :

Quod Dominus Jesus surrexit, lege mortis triumphatâ,

Et a regulâ retinet propheticâ, fide pariter ventilatâ.

Tuorum meritis pullulans Ecclesia per hoc seculum est diffusa.

Ideoque nostra júbilent pectora, et in aures Domini munera dent pervenire laudum sibi grata.

Illius spe sumus de domo luteâ liberati, et eternâ² non meremur esse digni vitâ.

Ipsium timuit cum nascitur pestifera Herodis olim regis aula.

Ipsum metuuit cum moritur Judaica resurgere perfida corda.

¹ An uncouth and crabbed sequence, in which the poet wanted time or diligence to make the verses, intended to be responsory, parallel. This will often be noticed in those proses which end, as this, in *a*.

² This makes no sense, and the verse does not answer : but if we read *noviter* instead of *non*, we remedy both defects.

Sed nos, quibus illa præbuit gratia ut esse mereamur simili gloriâ,—profuit credere,—quæramus eterna :
 Aromata feramus ad sepulcrum ejus, ubi laudat
 Hunc gemina Maria, lucem resurgentem solis¹ orta.
 Ut voce angelicâ visus jam mundi gaudeat per secula.
 Alleluia.

LXVII.—IN FESTO SANCTI DOMITIANI. D. 7 MAI.

Confessorum Regi Christo
 Grex justorum die isto
 Laudum det præconia :
 Domitorem vitiorum
 Domûs civem supernorum
 Celebret ecclesia.

Qui Gallorum doctor sanus
 Dictus est Domitianus,
 Mundi domans vitia ;
 Clarâ stirpe procreatus,
 Fide, vitâ, decoratus
 Christi fulsit gratiâ.

Ad honorem præsulatûs
 Est Trajecto postulatus,
 Functus sacerdotio.
 Terram lustrat vir insignis,
 Gentem salvat, splendit signis,
 Novæ lucis radio.

Turbam pascit egenorum,
 Pius pater orphanorum,
 Probatu per omnia.
 Deo preces offert juges,
 Fundet imbres, confert fruges
 Vitæ victualia.

Ex virtute Deitatis,
 Reddit tutæ sanitatis
 Languidis remedia.
 Visitans Aurelianum,
 Perversorum dogma vanum
 Depulit è patria.

Emendatos Christianos
 Confirmatos, fide sanos
 Ducit ex perfidiâ.
 Horum mundum disciplinâ
 Docens replet, et divinâ
 Spiritûs elementîâ.

Unguem fugat venenatum :
 Vulnus curat vulneratum
 Demonis astutiâ.
 Mentem serit salutarem,
 Laudem fugit sæcularem
 Humilis constantia.

Servus prudens et fidelis
 Consolatus est de cœlis
 Dei providentiâ.
 Pane vivo confortatus
 Carne liber est translatus
 Ad sanctorum gaudia.

Corpus digne tumulatur :
 Salus ægris reparatur
 Peste pressis variâ.
 Hic in cunctis clemens, bonus,
 Pastor gregis et patronus
 Colitur cum gloriâ.

Sancte præsul et confessor,
 Hæres Christi et consessor,
 Sis pro nobis intercessor
 Ad aures clementiæ.
 Plebis decus Christianæ,
 Nostra spes Domitiane,
 Fac nos Vitæ pasci Panc,
 Cum colonis gloriæ. Amen.

LXVIII.—IN TRANSLATIONE SANCTI LAMBERTI.

Lætabunda laus beato
 Detur martyri Lamberto
 Cum verâ symphonîâ.²
 Illi merces est perennis ;
 Angelorum lux solennis
 Et dulcis harmonia.²

Hunc moribus Deo dignis
 Divinus replevit ignis
 Ab adolescentiâ.
 Morum³ quoque fulsit signis
 Sanctitate vir insignis
 Et virtutum gratiâ.

¹ If we are to make any sense of this verse, we must read, *lucem resurgentis solis ortam*.

² Notice the shortening—so rare in sequences—of the penultimate of these words. Notice also that this, like the last, has all its masculine rhymes in *ia*.

³ The book, *mores*.

Taxandrinam illustravit ;
Idolorum quam mundavit
Ab omni spurcitiâ :
Et Landradam tumulavit,
Quam translatam revelavit
Divina potentia.

Detestans adulterium¹
Præsul subit martyrium
Orans in ecclesiâ :
Sic ad aram immolatus,
Sic cruore consecratus,
Gratâ sibi Legiâ.

In quâ concessa cœlitus
Lambertus martyr inclytus
Ostendit miracula.
Cujus suffulti precibus
Junguntur cœli civibus
Felices per sæcula.

Amen dicat chorus iste ;
Semper psallat tibi Christe,
Jucundus in Patriâ :
Amen dicat plebs devota,
Et collaudet mente totâ
Tanti patris merita. *Amen.*

LXIX.—IN COMMEMORATIONE SANCTI PAULI.

Doctore gentium
Gentes applaudite ;
Votaque mentium
Voce depromite.

Pastori gregibus
Curam impendere ;
Pastorem ovibus
Incumbit colere.

Electum vasculum,
Honoris ferculum,
Timoris vacuum
Jure percolitis,
Qui veri quæritis
Fontis irriguum.

Exempli gratiam,
Laudis materiam,
In hoc exilio
Confert, et gaudium
Doctoris gentium
Sacra conversio.

Rapax mane,
Sero munificus,
Non inane
Benjamin typicus
Tulit auspicium.

Parit mater
Doloris filium :
Vocat pater
Dextræ suffragium ;
Doctus mysterium.

Quod Saulus rapuit,
Paulus distribuit ;
Divisit spolia
Legis in gratiâ.

Quem Annas statuit
Ducem malitiæ,
Christus exhibuit
Ministram gratiæ.

Dum vacat cædibus,
Cæcatus corruit ;
Lapsa de nubibus
Vox eum arguit.

Cur me persequeris,
Saul, nec sequeris ?
Cur in aculeum
Vertis calcaneum ?

Dum me persequeris,
Præstare crederis
Mihi obsequium :
In meis fratribus
Cruentis manibus
Versando gladium.

Exceptit litera ;
Cesserunt vetera :
Præconem gratiæ
Te nunc constituo :
Surge continuo :
Locum do veniæ.

O plena gratia
De cujus circulo
Arenti copia
Redundat sæculo !

Felix vocatio,
Non propter meritum :
Larga donatio,
Sed propter debitum.

Per aquæ medium,
Per ignem Spiritus
Ad refrigerium
Transit divinitus.

¹ The iambic rhythm here, and in the next stanza,—as they are not pairs,—is remarkable.

Mutato nomine,
Mutatis moribus :
Secundus ordine,
Primus laboribus.

Par est Apostolis
Vocatis primitus :
Præest epistolis
Vocatus cœlitus.

Ter virgis cœditur,
Semel lapiditur,
Ter mari mergitur
Nec perit fluctibus.

Ad cœlum tertium
Raptus in Spiritu
Dei mysterium
Mentis intuitu
Intuitur, nec loquitur,
Quia nec loqui sinitur.
O pastor inelyte,
Pastorum gloria ;
Felici tramite
Tua ovilia
Dedue, produce, constitue,
Perennis loco pascuæ. Amen.

LXX.—IN FESTO SANCTI THEODARDI.

d. x. Septembris.

Urbs Legia læta plaude :
Lauda virum dignum laude
Sanctum ab infantiâ :
Laudabilem Theodardum
Superantem thus et nardum
Virtutum fragrantia.

Nobili stirpe claruit :
Sed clarior apparuit
Moribus scientiâ.
Mores pravos extirpavit :
Præsul factus gregem pavit
Omni diligentia.

Dum arguit transgressores,
Quosdam viros invasores
Bonorum Ecclesiæ :
Hunc ad regem properantem
Insequuntur, jam intrantem
Silvam Elyzantiæ.

Mox ab illis sicariis
Plagis consertus variis
Innocens occiditur ;
Sic sanguine lanceatus
Paradisi vir beatus
Januam ingreditur.

Ad tumbam hujus sepulti
Ægri liberantur multi
A morbi molestia :
Cujus interventu precum
Nos perducet Christus secum
Ad regna cœlestia.

Amen dicat omnis homo,
Ut cantet in cœli domo
Jueundum Alleluia. Amen.

LXXI.—IN FESTO SANCTI LAMBERTI.

Christi laudem prædicemus,
Christi quidem qui gaudemus
Insigniri nomine :
Felix nomen, felix omen,
Ille cedit qui se credit
Dignum hoc cognomine.

Hoc Lambertus consecrari
Et se studens decorari
Sub annis iuventutis,
Christi jugo se subjecit,
Mundi fastum à se jecit
Donis pollens gratiæ.

Signa multi dans proventus
Arbor ista germinat :

Cujus odor longe vectus
Mundo se discriminat.

Hic in sanctâ sublimatur
Sede Trajectensium,
Et optatum plene datur
Populo præsidium.

Hunc a sede cathedrali
Pellit hostis invidus :
Valde fremens quod a tali
Salvus fiat languidus.

Monachorum subit ædem
Præsul Deo deditus ;
Post in primam reddit sedem
Juri suo redditus.

Sed contracta dum relocat,
Et dispersa dum revocat
Ad ovile Domini,
Scelus ingens et enorme
Vidit obstans Christi normæ
Et excelso nomini.

Nam Pipinus dux Franeorum,
Qui legalem fugit thorum,
Fractor legum, spretor morum,
Adhæret adulteræ.

Preces fundit, et frequenter
Instat Præsul, et patenter
Illum monet, et clementer
Vult eum inducere ;

¹ Ut contempto nexu tali,
Et amotâ causâ mali,
Sub amplexu conjugali
Motus carnis dirgat,
Et perversum mutet morem
Caste vivens, et uxorem,
(Cedit enim ad honorem,)
Non incestam, diligat.

Alpâydis his acceptis
Flagrescit medullitus ;

Non aspirat suis votis
Dator pacis Spiritus.

Verbis usa venenatis
Dodonem aggreditur ;
Illum urget,—arctat satis,—
Sic sanctus perimitur.

Hinc hostia salutaris
Immolatur, et in aris
Sanguis sacer funditur :
Sed Redemptor protoplausti
Vespertini holocausti²
Odore reficitur.

Vervex pelle³ rubricata,
Super nivem dealbata,
Tegens tabernaculum,
Passione rubricatum,
Castitate candidatum,
Gessit habitaculum.

Qui torcular sic calcavit,
Et qui vestem dealbavit
Agni veri sanguine,
A peccatis absolutos
Cælo jungat,—et ablutos
Nos reddat à crimine. Amen.

THE SPIRE AND ROOF OF COLOGNE CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—Although, at the commencement of the works for the completion of Cologne Cathedral, the committee appointed for that object (the “Dombauverein”) had expressly stipulated that the works should be as much as possible in accordance with the *original plan*, (*nach dem ursprünglichen plan*.) M. Zwirner, who directs these works at present, has conceived himself entitled, in respect to the roof and the central tourelle, to dispense with this condition ; and his plan of constructing those portions in iron has obtained the approbation of his superiors. Immediately after the publication of this proposal, I thought it my duty to raise my voice, weak though it be, in the organ of our committee, (the *Kölner Domblatt* of 1853, No. 102,) to show its practical and æsthetic inconveniences. Fortunately, I could support myself, among other authorities, upon that of M. Lassus of Paris, who, in a conversation which I had with him in Paris, had formally allowed me to quote him, and particularly as to his practical experience at the cathedral of Chartres—of which he has the superintendence—at Rouen, and elsewhere.

¹ The book, *et*.

² The reference is to Ps. cxli. 2. Elevatio manuum mearum sacrificium vespertinum.

³ An allusion to Exodus xxxvi. 19.

The principal reasons put forward by M. Zwirner are—(1) the cheapness, (2) the incombustibility of iron, and (3) the desire to keep up with the progress of industry and science. For my part, I opposed these reasons with arguments which still seem to me sufficiently conclusive, but which I cannot now indulge myself in transcribing at length; and still less so, because they seem to me to be obvious to any one who has attended at all seriously to such questions. As to the matter of expense, as far as I have been able to ascertain, the advantage of iron relatively to wood is in no way considerable, since the construction of wooden roofs has been greatly simplified; and there are still, happily, so many forests along the Rhine. The combustibility of wood can be much diminished, if not entirely cured, by known chemical processes; but, anyhow, the choir of the cathedral is and will remain covered by a roof framed in wood, so that the danger in question will always menace the edifice on that side. In any case, iron offers a much more serious danger, in that it is almost impossible to watch the damage caused, little by little, by oxydation, and by the continual movement produced by the successive action of cold and of heat. The bolts become *insensibly* loosened, &c., &c. Difficult, also, as it is to discover the defects, which insinuate themselves into these constructions, equally difficult is it to remedy them. Neither the walls, the sculptures, nor any other external feature situated below the roof, can be placed absolutely beyond the action of that yellowish fluid, which will run down at every shower of rain. Moreover, wood, owing to its greater elasticity, offers a more effective resistance to blasts of wind, and to shocks of every kind; and, besides, the weight of its framing does not press, like that of iron, on isolated points; but it can be distributed over the wall in all its length. Finally, if the principle of “progress” is invoked, we know, by experience, how dangerous the charm of that word is, particularly in the domain of Christian art. The end in view is the present question; and upon that should depend the direction of our steps. At least, when the restoration or completion of a monument of the class of our cathedral is in question, one ought to bring to bear all one’s disposable modesty.

These objections, which I have only been able to sketch out, have a double importance in regard to the central tourelle. That will become, at best, but the mask of a tower in wood. At Amiens there is so excellent a model; but it would be humiliating oneself too much to go and study it! It is a fatality,—one of those ironic traits of history,—that that edifice, which is the most glorious representative of the golden age of architecture, must, so to speak, bend the knee symbolically before iron, the pivot of our generation. I seriously fear that the generation still alive will see the fatal consequences of the *entétement* of M. Zwirner; an *entétement* still more incomprehensible, because his own Gothic (?) church of Apollinarisberg, which he has equally enriched with balustrades and spires in cast iron, already shows, in consequence of these additions, signs of decay, although it is not yet finished and consecrated (v. upon that church, and the processes of M. Zwirner, my article, “*L’art et l’archéologie en Allemagne*,” in Didron’s “*Annales*,” 1849). In any case, it appears to me that the question is

sufficiently grave to be thoroughly sifted and seriously debated; and yet M. Zwirner has not thought good to answer a single word to the above-mentioned objections.

A. REICHENSPERGER.

[We need hardly express to our distinguished correspondent our acknowledgments, for calling the attention of English ecclesiologists to a question of international importance. We quite agree with him that, in such a matter, M. Zwirner ought to have courted free discussion and inquiry, and not wrapped himself in the mantle of official dignity. In reference to the subject immediately under discussion, it appears to us that the general question of the applicability of iron to the development of Christian art, and the success likely to attend M. Zwirner's experiments in that material at Cologne, are totally distinct. Upon the former, M. de Reichensperger's views, it will be at once perceived, are far more conservative than those which we not only hold in theory, but to which we have, as far as our influence extended, endeavoured to give practical effect. It will be remembered that, at our annual meeting, Mr. Digby Wyatt disposed of the dread of the contraction and expansion of iron affecting the stability of the structure, by the experience of the Crystal Palace and the Paddington station. Again, the partial thrust of framing in that material can be counteracted by engineering ingenuity; while the risk of the discolourations of rust are met by galvanising and painting. Finally, the advantage of incombustibility remains great and clear. Still, however, the particular question remains unsolved,—Is M. Zwirner the man for the restoration,—the reformer, strong in science and in art, who can be trusted with such an innovation in such a church? M. Reichensperger clearly says he is not; and the antecedent experiment at Apollinarisberg augurs badly for the gigantic work at Cologne. Rouen, and the Beffroi of Ghent, are standing monuments against bunglers attempting the construction of spires in the material which, of all others, demands the most delicate and artistic manipulation; and a manipulation, moreover, according to the method, *sui generis*, in which iron is worked,—not blindly copied from stone, any more than from woodwork. The roofing of the cathedral is, after all, mainly a technical question; but in the tourelle are involved æsthetic advantages which may be won, or dangers which may be incurred, of a magnitude not to be exaggerated. We have already expressed our regret that M. Zwirner considered that the stability of the cathedral did not allow the grand old conception of the central stone spire to be carried into effect. We took, of course, for granted that the architect's fears were well founded; and we conclude that no man can have a second opinion upon the question that, however great the loss of that feature may be, it would be unpardonable rashness to incur any risk as to the stability of the whole residuary structure. But equally do we say that this matter is one which ought to be most maturely, dispassionately, and from all sides weighed. Eminent as M. Zwirner may be, the present is a question on which he ought rather to solicit than to cold-shoulder the opinions of his most distinguished brethren at home and abroad. Finally, if the suffrages of all, or the

majority, should unite in confirmation of his fears, and a metallic central spire remain the only possible expedient, that spire ought to mark an epoch in metallic art, as the church it has to crown marks an epoch in church architecture. Lightness, richness, playfulness,—every merit, in short, that metal work, and that alone, can display, should there be found in the highest perfection which inventive fancy and scientific manipulation can combine to produce: otherwise it will be a failure, and as a failure, a disgrace to its inventors, and an eyesore to the building it caps. The consideration then remains to be decided,—Is or is not M. Zwirner the man for the situation? As M. Reichensperger observes, this question must be “thoroughly sifted and seriously debated.”—ED.]

RESTORATION AND DESECRATION IN BELGIUM.

A HASTY tour through several of the principal cities of Flanders and Belgian Brabant, has enabled us to pick up a few notices of the restorations, and one or two, we are sorry to add, of the desecrations which have taken place in that portion of the kingdom of Belgium within the last few years. We were not able to enter into the question of new churches except in a single instance, and so we must beg our readers not to take our silence on this point as a proof of inactivity on the part of Belgian church builders. The one new church which we saw will be described in its specific portion of our journal. Crossing as we did to Ostend, we made of course our first stoppage at Bruges. In the larger churches of that old city there were no signs of restoration as yet beyond Mr. Chantrell's incongruous termination of the cathedral tower, and the completion of the spire of Notre Dame, which is now in progress, the old portion being enveloped in scaffolding towards that object. The exterior of the Hotel de Ville is likewise undergoing considerable reparation; but it is in the little chapel of S. Basil or the S. Sang that the hand of the restorer has been most conspicuous. The charming winding staircase, of the most attractive Flamboyant, with its ribs of stone, and vault of brick, conducting to the upper chapel, is now in a condition of perfect repair, while its openings, glazed with large sheets of plate glass, leave the view wholly uninterrupted. Internally, the chancel has been richly polychromated in diapered patterns and with symbols; the east end, which is destitute of windows, being coloured up to the vault, and the side walls up to the window sills. The architect under whose direction the work was carried out was M. Van de Watten, the painter M. Blondel. Something more than diaper would have been satisfactory at the east end; nevertheless the whole effect, viewed as a piece of coloration, is extremely satisfactory, and the painting of the vault, both of chancel and nave, contributes to the richness of the effect; for in this instance the everlasting blue ground and gold stars are diversified by rich borders and symbolic centres, so

that they produce an agreeable and even original *ensemble*. The painted glass by M. Ploes, of Mechlin, representing figures under canopies, is much inferior, being theatrical in effect, and considerably over-shaded. The white and gold Louis XV. altar is still allowed to disfigure the east end in most unpleasant contrast to the remaining work. In the south aisle-like chapel, a huge throne in Pointed work has been put up in oak, for the exposition of the supposed relic of the Holy Blood. The under chapel still remains untouched in its grim and desolate antiquity.

At Ghent we are sorry to have to record an act of great and most regrettable desecration. Three years ago the old Dominican church, famous among ecclesiologists for its plan, consisting of a large aisleless hall, with chapels between the internal buttresses, was still in use; now it has been deserted, and actually serves as a warehouse for coals. We were with great difficulty able to get a peep into the interior by climbing the roof of one of the parasitical houses which hang on to its walls, and then from the gutter looking through a pane of one of the windows which happened to be open. It is very discreditable to a government like that of Belgium, which professes particular zeal for the preservation of national antiquities, to permit a building of such high architectural interest—to quote no other motive—thus to be abandoned and misused. Its demolition is but the proximate next step. The new Dominican church is in Pointed, whether good or bad we could not ascertain. We have no restoration at Ghent to note in counterpoise, except the completion of the Beffroi, according indeed to the original design (given in Mr. Fergusson's "Handbook") but executed in iron painted stone colour. It would have been better to have left the quiet old spire than to have set to work in such a cockney fashion. S. Michel was being re-whitened, and was of course in a prodigious mess. The vault was tinted a light domestic blue, we conclude under the notion that it gave "aerial effect." Some very poor stalls have been placed to the north of the choir of S. Nicolas too near the altar, and the like will we conclude be erected to the south to replace the dining-room chairs and tables which so much struck Mr. Webb in his *Continental Ecclesiology*.

The works at Mechlin cathedral are still in progress. Externally a considerable amount of reparation has been effected. Inside, the choir has recently been fenced to the west by a high screen of Pointed design, in place of the former low one of an Italian pattern, and we can safely say that it was impossible to have made such an alteration with less advantage to the building. The material is wood painted white, and the design is infinitely flimsy, not even compassing a horizontal cresting, nor any superstructure to preserve continuity when the gates (mere strips of the same pattern as the remaining work) are open; gold and colour would of course *pro tanto* improve this affair, but it can never be any thing but very bad. We were particularly sorry to see the foundations of an organ-gallery "*en Gothique*" laid in the tower; thus the cathedral will be robbed of so much length, and the unique and fine effect of the tower-space being open be entirely destroyed. The best new thing in the church is the painted glass with which the

apse-clerestory is filled. We do not mean that it is very good, but it has not the positive faults of overshadowing and violent attitudes. It represents saints under canopies, and has the general effect of the similar figures which Mr. Wailes places in Middle and Third-Pointed churches, which have not called for, or not secured, peculiar exertions on his part. The artist is M. Ploes, who has likewise contributed the painted glass to the chapel of the miraculous Virgin in the north nave-aisle, in that landscape style which now, as in olden times, seems to have so great a charm to the Flemish mind. This miraculous picture is one of those black Byzantine effigies, which appear in the Middle Ages to have had a strong weird fascination whenever they happened to stray to western lands. A Pointed altar in wood by M. Tengels adorns the same chapel. It is not a little overdone. The centre rises in a lofty pediment flanked by two narrow tall niches, and in each a different statue of the Blessed Virgin,—one of them representing her in the most neo-Roman taste, physically perforated by the sword of affliction.

The exterior of that fine church, Ste. Gudule (more properly SS. Michel et Gudule), at Brussels, has been nearly disencumbered of the houses which used to cling to it, and the rest are doomed. The stonework is being carefully restored, and figures replaced in the niches. The south transept and west front have been completed, and considerable progress made all round the building. A new flight of steps is to be added to the west end; those now in use being only temporary. Inside, the chief restorations have been made in the chapel of the Miraculous Wafer, to the north of the choir. The five fine windows of the last style, which were given to this church by the sisters and brother of Charles V., and containing their portraits, have been cleaned and restored by M. Capronnier, of Brussels, who, as it will be recollected, made a favourable *debut* in London at the Exhibition of 1851; and the sixth window, that over the altar, has been filled with glass by the same artist designed by M. Navez, representing the Adoration of the Blessed Sacrament. Admitting (which, of course, we do not willingly do) the landscape style, we can compliment him on the success with which he has imitated the old examples. This window is a remarkable contrast to his earliest works in the choir procession path, also from the pencil of M. Navez,—than which, as Mr. Webb truly observes, “nothing can be worse.” The altar of the same chapel has been carved by M. Goyers, so the very intelligent Suisse told us, while the Brussels Guide attributes it to M. Geerts. The design, which is in oak, is most elaborate—too much so, perhaps, for good taste, but still claiming admiration from its richness. We may here, once for all, note, that in all the Belgian altars of revived Pointed which we have seen, the notions both of stone for the entire mensa and of vesting seem wholly exploded, while the greatest elaboration is reserved for the manipulation of the table itself, and of its constructive front. In the present instance the space below the mensa is filled with groups in high relief, architecturally framed; while the reredos, full of statuary, and of large dimensions, rises into a pediment surmounted by a cross. The attempt has been made to veil the dis-

sonance of the circular Italian chapel with the bad taste of a former age, stuck on at the east end of the church, by filling all its windows with M. Capronnier's glass. Painted glass fills all the windows of the apse clerestory, and the same artist has restored the large windows of the transept. Those in the south choir chapels are not yet touched: we need hardly remind our readers that these chapels are of a vast height, and considerable length, so as almost to entitle the church to be described as "parallel triapsal." It has been determined to carry through the decoration of the nave with painted glass, and one window, we believe, will shortly be fixed. The magnificent spire of the Hotel de Ville has been completely restored, and the stonework now accordingly shows its original richness of detail; though as yet it is much too white in its colour to satisfy the mind that it is really the world-famous steeple of Brussels.

Antwerp cathedral still suffers from the stifling encumbrance of the numerous wretched houses which have grown up against it. Inside, a portion of the stalls—the eastern half of the southern range—have received their final completion, by the hand of the late M. Geerts, of elaborate and beautifully executed groups of figures in each stall; not in the pediments, but just above the seat itself, at the springing of the upper work; and of numerous statues, dividing each successive portion of the desks into its respective stall-space. The addition of this rich and copious imagery takes away the starved appearance which might be predicated of the stall-work in its unadorned condition. The groups and statues for the remaining divisions are in hand, and when the stall-work is finished, it will be one of the most sumptuous existing monuments of the revival of mediæval art. A painted model, full-sized, was set up when we visited the cathedral, of an internal wooden portal, in the north transept. It will be so large, we fear, as, in spite of its richness, to diminish the scale of that portion of the church. The corresponding one in the south transept is in actual progress, but not advanced sufficiently for criticism: we apprehend, however, that it will be open to the same objection. A transparency model of a painted window, of the landscape style, is also on trial in the north nave-aisle, including the restoration of the tracery, which has perished. A statue, painted and gilt, of S. Barbara, under a Pointed canopy, has been placed in a chapel of the apse, but is not very successful. The same chapel includes a large space of mural polychrome surrounding a monument. We observed, in another of these chapels, the model of a Pointed wooden altar, to be set up in honour of S. Luke by the Society of Artists. On the whole, it seems now a *fait accompli* in Belgium, that hereafter, the new fittings of ancient churches should be executed in Pointed.

Our readers will recollect that the *ci-devant* Dominican church of S. Paul, in the same city, is remarkable for its magnificent Renaissance stalls. Formerly there was a jubé with returned stalls, but these were pulled down and sold not many years ago. Since that time the spaces north and south against which this pile abutted (the choir being destitute of aisles) stood bare. Now, these are being clothed with most elaborate portals, following the *motif* of the old carving, (leading to the sacristies,) which

continue the line of sumptuous woodwork westward to the choir-arch. It is a pity that the authorities did not dare to restore the screen, which need not, of course, artistically—as ritually it advantageously should not—be solid. Mr. Webb, we observe, states that the nave-aisles have no windows; now, those to the south have them. But as the stonework looks rather new, they have perhaps been re-opened since the date of his visit. These windows appear full of painted glass, in an interior of the church by P. Neefs, in the Museum at Amsterdam. On the other side there are, as at present, no windows in the north aisle, but a row of pictures is hung over the panelling. The clerestory and apse windows are drawn in this picture devoid of coloured glass. The jubé is solid, with altars on either side of the entrance, and is surmounted by the rood with S. Mary and S. John.

The nave of that grand church, S. Jacques, contains some painted windows by M. Ploes; that lately put up showing a marked improvement over his earliest attempts. We believe the series will be continued. A more questionable work is the completion, in this church, of the statues of the Apostles, standing upon pedestals on the ground story. Fine as the series may be in a sculptor's eyes, it does not contribute to maintaining the Pointed character of the structure.

The west front of the Jesuits' Church at Antwerp, of very rich Renaissance, commonly, but erroneously, attributed to the pencil of Rubens,—that Magnus Apollo of the city,—is in process of a very careful and complete restoration.

The aisle windows of the large Pointed church of S. André contain tracery, the stonework of which is new and white; but whether restored from absolute destruction, or merely dilapidation, we do not know. The clerestory is still destitute of tracery. In the chapel north of the choir is a very bad memorial window, bearing date ten years back.

As desecration forms a portion of our subject, we may allowably reproduce an *affiche* which we found stuck up over an alms-box against a chapel in the south aisle of Nôtre Dame de la Chapelle at Brussels, containing a crowned image of S. Mary, bearing our Blessed LORD, also crowned—both of that tawdry, doll type, with the hideous old Spanish court dress, which finds such favour in churches whose pictures range from Van Eyk and Hemling to Rubens and Van Dyck.

“[*Pour Robe et*]¹ *pour Manteau à la T. Ste. Vierge.*

“Pour voir se realizer le desir general que l'image miraculeuse de N. D. de Misericorde soit ornée d'un riche Manteau brodé en or, pour le moy de Mai, 1857, tous les fideles sont priés de déposer ici ne fut ce que l'offrande la plus minime, afin que personne ne soit exclu des merites d'une si excellente œuvre.

“FRIS, Curé de la Chapelle.”

The crowns which the images wore were of silver, but we were shown in the sacristy those reserved for their days of special apparel:

¹ The three first words have a line drawn through them, the articles required having, as our guide informed us, been procured.

that of the Blessed Virgin was of real gold, with a cross of precious stones, given to it by the late Queen of the Belgians; having cost, exclusive of this cross and of some other jewels, £1,000, raised by the peculiarly religious and moral method of a lottery; while the crown of the SAVIOUR was of silver gilt.

We noticed, when we were in Belgium, (the end of July,) that most of the churches were occupied by a popular cultus of S. Anne, whose statue (of the doll type), sometimes represented as teaching S. Mary to read, was upreared at the east end of the nave, on the pedestal of, and after the fashion of the month of May image. Whether this worship of S. Anne is a novelty or not, we cannot tell. The churches were stuck over with commendatory *affiches*. The co-existence of such observances with the symptoms of revived art are sad and humiliating. How far is the one for gentlefolks, the other for the masses?

S. PAUL'S CATHEDRAL AND THE DUKE OF WELLINGTON'S TOMB.

SYMPTOMS of amelioration are beginning to show themselves in the choir of S. Paul's Cathedral, contemporaneously with the erection of the Duke of Wellington's tomb, and under the care of the same architect, Mr. Penrose. As yet little has been done beyond the repolishing of the marble panels with which the sanctuary is encrusted, and the laying that portion of the church with a pavement of coloured marbles in place of its antecedent wooden flooring. The stone has, however, been set rolling, and we trust and believe that a great deal will yet be accomplished in a church which, albeit not of that architecture which is the best suited to Christian worship, is yet capable of being made to a high degree grand and religious. Colour is, of course, the great desideratum, and Mr. Penrose most judiciously wishes to make it as far as possible constructional—reworking existing portions of the building in various coloured marbles—an expedient both bold and laudable. The restoration of Thornhill's grisaille paintings in the dome, by Mr. Parris, is curious as an archæological work; and they look, of course, much better than in their old dingy condition. Still it is to be regretted that some more rich method of decoration had not in the first instance been chosen for this most important portion of the cathedral.

But it is in the crypt that the greatest activity is being manifested in preparing the great Duke's resting-place, combined with the further adornment of that of the brave but far inferior hero Nelson. Unfortunately the place of the latter's sepulture had usurped the central point of the crypt, which was assigned to him in the fervour of Trafalgar, when men little thought what grander deeds and more exalted career were then ripening to consummation. However, just to the east of the Nelson chamber in the crypt stands another chamber which has been appropriated to Wellington. In the centre the tomb is being raised—a huge

plinth of grey granite, on which will be placed the sarcophagus ; which is actually to contain the body—and not, like Nelson's, to be a mere superimposed ornament. The sarcophagus is being worked in Cornwall of the pink granite of that country. The aspect of the whole will be stern and majestic, though wanting in that feeling which nothing but the mediæval tomb with its recumbent effigy and superimposed cross can give. Round the tomb will stand huge gas standards of red Peterhead granite, of which the effect promises to be very good. The flooring of this chamber is to be of Mr. Minton's tiles, which have likewise been laid round that of Nelson, the level of which has been sunk. Parcloses of iron will guard the enclosure.

While the actual tomb of the Duke was thus being reverently and quietly cared for, public attention has till lately been kept on the rack by the pretensions of Baron Marochetti to inflict on the church above a monument of monstrous dimensions, in which bad taste promised to flaunt in the most gigantic proportions. This production has been so well handled elsewhere that we should not have pretended to describe it again, even if it were still on the cards. It is sufficient to observe that it was obnoxious to every charge of irreverence and far-fetched allegory of which the most *outré* production of the 18th century can be guilty. But happily for art, for the great Duke's memory, nay, for the cause of religion itself, *mole ruit sua*. When we least anticipated such a windfall, we have been informed that the monument is to be thrown open to a universal competition, with very liberal prizes, ample time, and the conceded use of all materials—marble, metal, mosaic, &c. which can combine to produce an artistic and polychromatic effect. This announcement would be to us a source of unmixed pleasure, were it not for the consideration that, however beautiful as a work of art the successful competition may be, there is more than a probability that it will not adequately fulfil the conditions of a Christian monument in a Christian church. Of course, destined as it is for S. Paul's, the adoption of any form of Pointed art is quite out of the question : and so, that great example of the beautiful and religious, the typical monument of the middle ages, cannot be reproduced. But even in its classical forms, a Christian idea may be embodied just as easily as a Pagan one. To be sure the antecedent monuments in S. Paul's all show Paganism in various phases of irreverence, but when they were made, our sculptors knew no better ; now, however, the very eclecticism of our times, if no higher feeling, widens the scope of possible art. We earnestly, therefore, trust that, among the designs exhibited, many will embody the fact that the monument is that of a good man and a Christian, not less than of a hero and a statesman ; and that its place is a church, and not a Walhalla. We trust that even those whose studies and taste would lead them to prefer the more spiritual forms of pure Christian art, will yet "accept the situation," and throw the results of their training into clothing classical shapes with feelings unknown to Greece and Rome. Still more fervently do we hope that upon the artist of one of such designs may devolve the honour of executing it in imperishable material.

S. BARTHOLOMEW'S, SMITHFIELD.

Our readers are aware that in the course of last year a parish meeting was held in the vestry-room of S. Bartholomew's (a first-floor constructed in the south transept), to which several members of our society were invited. The object in view was to inaugurate a movement for the restoration of the church; and, after a moderate discussion, resolutions were at length carried unanimously in favour of this proposal. A great step seemed thus gained by the united acquiescence of the parishioners; but, unfortunately, an impression prevailed among them, that they were not to be expected themselves to contribute in any material degree; but that sufficient extraneous aid might reasonably be anticipated to accomplish the work to their hands. The more wealthy and willing inhabitants indeed waited to see what the incumbent would do; the incumbent, what opulent and liberal patrons of church art would offer; the many, for an earnest call, and an earnest of zeal, from the authorized representatives of the parish; and, after a pause of unsatisfied expectation, the undertaking, in some respects so auspiciously begun, seemed sinking into the oblivion of abortive projects. Meanwhile, Mr. Slater has quietly made his survey of the building, examined its condition, studied its requirements, and now laid before our society, as the result, his plan for the restoration, which we regard with particular interest.

One of the most imperative of the works is literally to disinter the fabric, which is, in some places, buried nearly nine feet deep in soil externally; while, within, a less amount of accumulation has simply raised the pavement throughout, overlaid the plinths and bases of the piers, and of course altered their proportions in consequence. Next, in order, is the substantial repairs of the remaining edifice, (which now comprises, as is generally known, a Romanesque choir with aisles, transept, and one bay of nave with aisles;) guarding against further increase in the serious settlements, which are apparent in more than one situation; and reinstating the roof in a sound condition, which, at our last visit, was permitting the rain to saturate the floor of an unlucky pew near the altar.

The most important artistic feature in Mr. Slater's plan is the removal of the present east walls, and substitution of the original semicircular apse opening to the aisle beyond. The space which the apse formerly occupied is now encroached upon by the upper work-rooms of a fringe manufactory, beneath which and behind the modern reredos, the stout cylinders of masonry supporting stilted semicircular arches are nearly perfect. How beautifully must these noble columns once have grouped around the altar,—symbols of spiritual pillars in the temple of God linked together, as by moulded architraves, in perpetual communion!

The clerestory range of naked pointed windows are, of course,

designed again to receive appropriate tracery, the simple type for which is afforded by that of the couple still remaining unmutilated over the nave-bay.

It is scarcely necessary to add that the interior masonry and vaulting of the aisles are to be cleaned and made good, the honey-comb of wooden walls, pews and gallery, pulpit and desk, to give place to comelier fittings, and a roof more in harmony with the structure, to be erected. To determine the most eligible form for the latter is somewhat difficult. It appears, from the architect's report, that the outward thrust of a vaulted or open timber-roof, without ties, would put the stability of these ancient walls in jeopardy. Mr. Slater has, therefore, felt obliged to introduce a series of tie-beams, which are unsightly, and mar the effect of the arched cieling's apsidal termination.

We should have thought that a groined cieling of wood might have been so skilfully contrived, that the central line of the vault should scarcely exceed in elevation the level of the proposed tie-beam, which might equally, in that case, be retained above if necessary. We would urge this recommendation for careful study; though involving, as it does, a question of construction, we express our strong predilection in the matter with deference.

On the whole, we shall most heartily congratulate Mr. Slater on the realization of his plan for the restoration of this grand old church. We would, in conclusion, earnestly plead with those, who, as guardians of the fabric, are naturally looked to for example, to take the first practical steps in this great work in a generous and hopeful spirit, relying that any sacrifices of their own, once made, will be heartily and liberally responded to. One instalment of what is proposed, well executed by a fair proportion of local effort, would prove the strongest incentive to contributors unconnected with the neighbourhood; while, if the present opportunity be let slip, deep will, at no distant day, be the regret, not unmingled with indignation, that so noble a relic of the past should be lost to the future,—not on account of the poverty of its endowment, its remote isolation from the dwellings of the wealthy and bountiful, or the absence of sympathy in the now-contemplated restoration,—but because that animating spirit of personal exertion and sacrifice, which in the humblest villages of the land may be daily seen evoking successfully the interest and alms of the faithful, in the centre of this rich city of abundance failed.

THE MEMORIAL CHURCH AT CONSTANTINOPLE.

THE programme of the universal competition for the Memorial Church at Constantinople which we gave at length in our last number, has since then been the subject of considerable criticism in a contemporary journal. We need not enter now into the general question of the expediency of competition. We gave our opinion on this subject in our last number. And every one must see that in a case like this,

where a work of such wide-spread public interest is to be carried into execution by a mixed committee, no other plan for choosing the best architect could be adopted than an open competition, under carefully defined conditions, with adequate prizes, and, above all, with a competent jury composed of eminent persons who should be above all suspicion of jobbing or favouritism. All these particulars are satisfactorily provided for in the Constantinople scheme: and it is worse than idle for any one to complain of the principle of competition in this instance who is not prepared to suggest some other way by which the Memorial Church Committee, being what it is, could with equal satisfaction to the architectural profession as well as to the public in general, have selected the recipient of their commission. What loud complaints we should have heard of favouritism, and of monopoly, and of injustice to rising talent, if any one of our more eminent church architects had been nominated to the work by the decision of the executive committee!

Dismissing therefore this question, we turn to some of the specific objections raised in some quarters to the conditions of competition. With certain of these objections we ourselves concur. We are by no means certain that a dome, for instance, should have been prohibited: and we have a very strong feeling that the express exclusion of any anthropomorphic representation is a grave error, as well on theological, as on artistic, grounds. On the other hand, it may be urged with much force by the originators of the programme, that the limited sum of money at their command made it expedient to restrict the competing designs to the mere fabric of the building, leaving its ornamentation (as they express it) by "the substitution or addition of more expensive fittings" "to the munificence of individuals who may desire to present them as special memorials." It is more important in the present case to secure an imposing architectural composition which may hereafter receive varied enrichment, than to exhaust the money already collected in an ornate building of insufficient dignity and dimensions. That the sum at their disposal does not exceed £20,000 is no fault of the committee: and it is fair to remark, as one argument in favour of those who have excluded the typical feature of Byzantine architecture, that this amount would go but a little way in rivalling the dome of S. Sophia, or indeed many of the Mahometan domes that abound in Constantinople.

It is a more reasonable objection to say that competition is impossible, where not only have the invited competitors not seen the site, but the actual site is still undetermined. The answer to this is that the committee could not, in justice to the success of the scheme, postpone indefinitely the publication of the terms of the contest. Their object must be, to select, before the public interest has cooled, the best man for the task. The drawings required are not a very heavy tax on the time or funds of proposing competitors: the rewards are sufficiently remunerative; and the best man, when found, must of necessity be allowed to make such alterations in his plan as may be found expedient.

Satisfied as we are on the most important point of all, the com-

petency and impartiality of the jury—all of whom, with the exception perhaps of the estimable prélate who presides, are of acknowledged eminence in architectural and ecclesiological science, and two of whom, we are proud to say, belong to our own committee—we can only repeat our sincere hope that our English architects will generously and chivalrously enter the lists in a contest where the umpires are so worthy of confidence. We owe it to the best interests of art itself that the unfortunate issue of the Lille universal competition should not become an argument against the amicable rivalry of artists of all countries in works of such conspicuous importance. We hear with much satisfaction that the Constantinople programme has been approvingly welcomed not only across the Atlantic, by the *New York Church Journal*, but by M. Didron in France, M. Reichensperger in Germany in the *Organ für Christliche Künste*, and in Holland by M. Alberdingk Thijm in his *Dietsche Warande*. We sympathise thoroughly with M. Didron in his protest against the reservation, however guarded, of a right to the committee to decline the employment of the most successful competitor, in case of “some special reason to the contrary.” With him, in the face of the Lille result, we would urge an explanation, or—still better—an abandonment of this limitation. Find the best man, we say: and employ him at all hazards: with the single exception—which we are willing to think was the only thing intended by the committee—of possible moral or social disqualifications. That M. Didron should desire the prescription not only of occidental Pointed, but of the *Northern* Pointed of the thirteenth century, is consistent with the somewhat narrow archæological preferences of the *Annales*. We consider it a great merit in the programme that the modifications suggested by the requirements of a more southern climate are imposed on the competitors. In this important point, of the probable solution of some of the difficulties attendant on the use of Pointed architecture in quasi-tropical countries, we look for substantial benefits from the present competition. It is our earnest hope that the contest may be a close one; and, glad as we should be for the success of a compatriot, we should almost welcome with more warmth the victory of a foreigner, or of one of our transatlantic cousins.

ECLECTICISM IN ART.

MY DEAR MR. EDITOR,—As nothing ought to be neglected which can contribute in any degree to a right understanding of the true principles of Christian Art, I beg your indulgence for a few remarks which were suggested by the letter of M. Lassus, with a translation of which we were favoured in the last number of the *Eccelesiologist*. I have always held eclectic principles since I began to think about the question at all; and yet, after reading M. Lassus' letter, I find that I do not disagree with him near so much as I had supposed, from his motto,

that I should. Still, the truths which that eminent architect maintains seem to require some limitation.

M. Lassus says that "eclecticism consists in producing a composition without rules and without traditions, as the system allows the intermixture indifferently of the forms of Greek art with those of Roman art, Etruscan with Chinese," &c. &c.; and he imagines an eclectic architect building a church in which each of the chapels should present a specimen of a different style, or the columns should illustrate forms and details borrowed from all ages without any exception. If eclecticism necessarily leads to such absurdities, I will no longer profess myself an eclectic. I think however that there are principles very different from those which M. Lassus opposes, (though what he opposes seems rather to be, like Whiggism according to Dr. Johnson's definition, a negation of all principle,) which may fairly be called eclectic. What they are, I will do my best briefly to explain.

In opposition to eclecticism M. Lassus strongly advocates unity of style. As he seems to allow that the style may be modified to suit different materials or different requirements, I see little occasion for controversy on this point. But what is this "unity of style," and how is it to be learnt?

When we compare two works confessedly belonging to the same style, we shall probably find some features occurring in one and not in the other. These features, then, are not essential to the style, and may be adopted or not, according to the artists' judgment. Again, supposing a certain feature to be found in all works of a certain style, does it follow that this feature results inevitably from the principles of the style, and is essential to it? I think it does not necessarily follow; for the feature in question may have been only a fruit of the times and circumstances under which the style was formerly cultivated, which times and circumstances may have been very different from our own. The artist is therefore free to imitate even this feature or not, according to his judgment, supposing him to be capable of determining what is essential to the style, and what is not. And if we suppose him to possess this qualification, he must be able also to judge whether features which are not actually found in ancient examples of the style he has adopted, are nevertheless consistent with that style or not. Moreover, since it is admitted that successive styles of Pointed architecture, and of other arts, are not defined by any strongly marked boundaries, it seems impossible to determine by considerations of authority alone, what is or is not strict unity of style. The main thing is that a man should have clear ideas of the principles of his art; and then, though he may think fit to employ different styles on different occasions, e. g. for ecclesiastical and domestic buildings, he hardly can be inconsistent with himself. There will be unity of style in his works, as long as the object in view remains the same; and yet, since his stock of ideas may be derived from various sources, I think he may not improperly be called an eclectic. On the other hand, if there exists a man who could seriously design a church with each bay in a different style, I should say that he did not understand the principles of any one style. I do not doubt that there may be a pseudo-eclecticism which may

be "la plaie de l'art" in France, as regards architecture. In that branch of art with which I am more acquainted, I mean music, such is certainly not the case, nor ever has been, as far as I know. On the contrary, there has generally been far too much "unity of style" between the church and the theatre.

Yours most truly,
S. S. GREATHEED.

SOME REMARKS ON GLASS PAINTING.—No. I.

(A Communication.)

THE subject of the following remarks is one which the writer makes no apology for introducing. His remarks are by no means intended as conclusive, but merely as suggestions, to be followed up by others better qualified than himself to speak on such a subject. He has been struck, in common, doubtless, with many others, by the vast difference which there is in the progress that has been made in glass painting, as compared with other branches of ecclesiology. He acknowledges, thankfully, that of late years very considerable progress has been made in this branch, and that there is a vast difference, in colour and in execution, between the windows which are now being placed in our churches, and those of a few years back. Still, notwithstanding this improvement, confessedly, generally speaking, our windows are inferior to the churches which are every day being built around us. Our glass painters are behind our church architects.

Now, why is this? But, further, there is inferiority in themselves. There is in many of these windows great merit; still, as compared with the glass which has been preserved to us from former ages, there is inferiority; while, on the other hand, many of our churches may vie with those erected in the palmiest days of church architecture. There is about them something unmistakeably modern. Even in those which profess to be restorations of ancient glass, there is this character discernible: no one would for a moment mistake them for originals. There may be exact copying of details,—even to the defects of mediæval drawing; but place them in one of our old churches, and they do not harmonise. They have the dress, but not the spirit of former ages: nor is the language which they hold to us, so to speak, really the language which it professes to be.

One great cause of this inferiority may be a misapprehension, on the part of some of our artists, of the real object to be aimed at in glass painting. With some the great object seems to be, to imitate, as closely as possible, the glass of former ages. These men become mere copyists; being, as would naturally be expected in such a case, most successful in imitating the defects,—failing most in catching the spirit of the men whose works they copy. With others the object seems to be, to introduce into our churches a school of naturalistic painting, filling our windows with large pictures, which, in defiance of the mul-

lions, are spread over the whole opening; producing an effect most painfully out of character with all the associations of the rest of the building.

Both these classes of men are, in the mind of the writer, at fault; they each, though in a different degree, fail to realise what to him seems to be the object to be especially aimed at in all glass painting. It will be allowed that the windows of a church should, like all the rest of its parts, be in harmony with the purpose for which the building is erected: they should not, that is, hold out to us a different language from the remaining parts. If all the other parts be inviting us to devotion, the windows, certainly, should not call off our attention to other thoughts; or, if they do, no amount of perfection in other respects can make up for this radical defect: as church paintings, they must be condemned.

Now for what purpose are our churches built? Confessedly for the purpose that, by assembling ourselves frequently together, we may, by the sight of our mutual faith, sustain the life of faith in our own souls. To this purpose, then, every part of the building should, in its due proportion, contribute. Nothing should there be introduced which can in any way draw off our attention from, or interfere with, this end.

Now can it be said that these two schools of painters—for, for convenience' sake, we may class them, with perhaps some few exceptions, under these two heads, of mediævalists and naturalists—comply, in their windows, with this rule. The object of one school seems to be a mere antiquarian object; to set before our eyes exact copies of the paintings on which the eyes of our forefathers rested with satisfaction. But we do not go to our churches as we go to the mediæval court at the Sydenham Palace, to gain some idea of the arts of bygone ages. The object of assembling ourselves together is, as has been said before, that we may, by the sight of our mutual faith, encourage and assist each other in sustaining the life of our souls; and that we may for a time have our thoughts called off entirely from every object connected with this world, and fixed only on things immediately connected with our faith. Every object, then, on which our eyes rest should be calculated in itself to aid, not interfere with or weaken, this effect.

It may be said in justification of this practice, "The eyes of our forefathers rested with satisfaction on such paintings, and found no incongruity in them; and why may not ours? It is only because we are become secularised and thoroughly worldly-minded, that they do not." This to a certain extent is true. But then we must remember that our forefathers knew little more than such paintings. They found no incongruity in them, because in reality to them there was none; nor did the defects in the drawing strike so glaringly on their eyes, because they drew to the best of their ability. But to us, as reproduced, they are grotesque.

But it is against the errors of the natural school of painting, as applied to church windows, that the writer wishes to protest. He looks upon this school as thoroughly mistaking the legitimate object of glass painting. Its great object seems to be natural and historical accuracy, in a rigid keeping, in all subjects, to the minutest details. Now this,

however desirable in all paintings which have not a directly devotional object in view, is in the mind of the writer, not the *primary* object to be sought in paintings designed for the windows of our churches. There, the object should be not to represent so much every minute detail connected with the subjects selected, but to pourtray these subjects *as the eye of faith apprehends them*. E. g.: what is the point on which, in thinking of the Crucifixion, the mind most naturally rests? Is it not the thought of the LORD of life and death submitting to death for our sakes, and by that submission overcoming death? Not, surely, on all the painful details of that death—the emaciated form, the writhing of the figures of the two thieves crucified with Him, the savage joy of the executioners? This, then, ought to be the primary object in all such paintings,—to try to set bodily before the eyes of the beholder this one thought.

We cannot, indeed, put wholly out of sight these details, because they are a part of the idea of the sacrifice itself. But then they need not be made the most prominent objects in the picture, nor should the painter's chief aim appear to be to display his knowledge of the anatomy of the human frame, or his strict acquaintance with the costume of the period. Still less should the figure of the Redeemer, hanging on the Cross, be a representation of a vulgar, common corpse. Even historically viewed, that some marks of the Godhead must have been visible in the intensest moments of His humiliation and suffering, must be a fact historically true. Yet some of our painters seem to have forgotten this, and represent the body as a mere common corpse.

It is not glass-painters alone who offend in this point. The writer has seen cheap religious prints, in which all these painful details are given with a sickening fidelity, and as though painters loved to dwell upon them. And more than this, perhaps some of the great masters are not exempt from such a charge. Now these, however historically true and faithfully given, are not the objects on which faith most loves to dwell. The point which she chooses thankfully to contemplate is the thought of her LORD voluntarily dying for her, and even when seeming to be most overcome, victorious for her sake over sin and death.

This latter, then, and not the former, should be the object of the painter; and his endeavour should be to bring it out clearly and prominently before the eyes of the spectator. He is not bound to bring before our eyes all the sickening details;—only such as are essential to his end, and without which, the representation would be untrue.

It was, perhaps, this that led the old painters sometimes to a practice which is often objected against,—that of representing their figures clothed in the ecclesiastical vestments of their own time. It was, perhaps, their desire to produce a strong religious effect on the minds of those for whom they painted that led them to do this. They knew no better way to give reality to the scenes they pourtrayed, than by placing the actors before the eyes of the spectators, as living figures, clothed in garments with which they had been from infancy familiar: thus seeking to bring them down as it were to their own time, and to

give to the men of their own generation a strong feeling of their interest in them.

However this may be, it is certain that in this point the old painters excel. Notwithstanding much in their figures which is untrue in point of drawing, and would be, if taken by itself, grotesque, they do not give this impression to the eye. They are, on the contrary, much more adapted to produce a devotional effect on the mind of the beholder than many of our modern efforts, in spite of their improved drawing; while in their modern imitations the character of grotesqueness is most painful, when they are viewed as religious paintings.

G. R. F.

APHORISMS RESPECTING CHRISTIAN ART.

(From the German of August Reichensperger.)

SPIRIT alone gives life: but spirit becomes unsubstantial, when it does not submit to laws and rules.

Everything great and beautiful rests on the harmonious co-operation of three agents; Knowledge, Will, and Power.

The brilliancy of our modern works of art generally serves only to light up their inward emptiness.

A man that stands on a giant's shoulders is very apt to think himself the taller of the two.

Never, perhaps, was genuine art so much needed, as in our over-worked and pretentious times. But art must penetrate all the elements of life, and not seek to be valued as a separate thing.

In the Middle Ages the ideal ruled, and, under her influence, the sensible, as the highest and lowest authority. At present intellect has denied the existence of the former, because she could neither be weighed, counted, or handled; and pronounced the sensible tributary to himself.

As the Creator has clothed man with beauty, so should man also impress the stamp of his higher nature on what he produces: for that which is merely useful cannot satisfy it.

BEST'S MORNING AND EVENING SERVICE.

A Morning and Evening Service. Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Gloria, Nicene Creed, Magnificat, and Nunc Dimittis. Composed for Carlisle Cathedral. By W. T. BEST. London: Robert Cocks and Co.

ENGLISH Cathedral Services can be plainly traced to the Masses and other Service-music of the school of Palestrina; but a difference of

style between the two classes of compositions is easily observable, even in the sixteenth century, by those who have studied the music of that period. It seems partly to be due to the monosyllabic and less flowing nature of the English language, partly to the wish of the Church authorities that the sound of the words should be as little as possible obscured by the music, and partly to the fear of making the service too long. But the fact is evident that even Palestrina's "*Missa Brevis*" contains a larger proportion of fugued counterpoint than the most elaborate of our cathedral services. Very few composers are qualified by talent and devotional feeling to produce valuable works, while restrained by the narrow conventional limits.

Mr. Best has aimed at composing a service that should not be commonplace; and it cannot be denied that he has succeeded, as to the greater part of it. Instead of being throughout in vocal harmony accompanied note for note by the organ, he has made the accompaniment sometimes ascend above the voices, sometimes descend below them, sometimes cease altogether for a few bars, and sometimes continue in harmony while a melody is sung in unison by two adjacent voice-parts. These contrivances seem to us unobjectionable, where there is a skilful choir, and they must produce a striking variety. Another expedient which Mr. Best has employed is not equally commendable: it is a good idea stretched into an absurdity. Wishing, it seems, to avoid a wearisome sameness of time, he has gone to the other extreme of making the notes allotted to successive syllables sometimes very long, sometimes so short that it is impossible to pronounce the words distinctly, while singing according to the metronomic mark placed at the beginning of the piece. We recommend organists who may have to accompany these services, generally to subtract a fourth or fifth part from the metronomic number, and to vary the *tempo* considerably in the course of the longer pieces, as the words may require.

The general style of harmony and melody is good, being akin to that of Mendelssohn, but rather bolder.

In the *Te Deum* there is a fault which appears to us worth mentioning, besides the one pointed out above. The words, "Thou art the King of Glory, O CHRIST," which introduce the second principal division of the hymn, and accordingly, in the ancient melody, are accompanied by a marked change, are set by Mr. Best as if they formed a part of the same sentence with the preceding verse.

The "*Gloria*" is not the *Gloria in excelsis*, (for the choir at Carlisle has not yet followed the good example of its neighbour at Durham, by contributing its share to the Church's principal "sacrifice of praise and thanksgiving,") but the doxology which follows the announcement of the Gospel! It seems to us most proper that this should always be sung to a simple harmony, like the *Amens*, one of the parts keeping to the monotone, and none of them being made to scream at the top of their voices; but Mr. Best's idea is different.

The *Magnificat* and *Nunc Dimittis* are the most commendable part of the work.

We shall be glad to find, in due time, that Mr. Best has employed his talents on another service, avoiding the faults of this, and compris-

ing the *Benedictus* instead of the *Jubilate*. There is no lack of *Jubilate* services, and there are several good *Benedictuses* in minor keys by the older masters; but services with the *Benedictus* in major keys are rather wanted for the Christmas, Epiphany, and Easter seasons, during which that canticle is specially appropriate.

In conclusion, we must observe, that it seems to be the composer's intention that the bass should be doubled with the pedals almost throughout the accompaniment. This may be very well with the new organ at Carlisle; but with organs that possess only one pedal-stop the effect must be rather heavy.

REPORTS OF ARCHITECTURAL SOCIETIES.

Reports of the United Architectural Societies of Northampton, York, Lincoln, Bedford, Worcester, and Leicester during the year 1855.
London: Masters.

WE have to record the publication of another Part (Part II. of Volume III.) of the Reports and Papers of the Associated Architectural Societies. The Northampton Society contributes only one paper, but that a very elaborate one, on the Abbey church of Peterborough, by the Rev. G. A. Poole. There are three papers communicated by the Yorkshire Society: viz., one on S. Mary's church, Kirkburn, by Mr. C. Brereton; one on the Priory of S. Oswald, at Nostel, by the Rev. R. E. Batty; the third on the Ecclesiastical Bells, by the Rev. A. Gatty. Mr. Brereton, we observe, decides in favour of Mr. Sharpe's architectural classification and nomenclatures, in a very hasty survey of the styles. We cannot help quoting the following extremely ludicrous sentence which struck our eye in his paper:—"At Scorbrough, for instance," he says, "where one of the partners of your highly respectable bank resides, (J. Hall, Esq.,) the little church is *very* Norman, though without ornamentation." The italics are ours. Kirkburn church is a rather interesting Romanesque structure. It is profusely, though rudely, illustrated by anastatic plates. The other two papers are exceedingly interesting. A paper on Croyland Abbey, by the Rev. E. Moore, and one on some of the churches in the neighbourhood of Newark-upon-Trent, by Mr. C. Baily, architect, form the quota of the Lincoln Diocesan Architectural Society. The latter is enriched with drawings and plans of S. Giles, Balderton, S. Peter, Claypole, and S. James, Doddington. The Bedfordshire Architectural and Archæological Society is credited with four papers. The Rev. B. E. Bridges discourses "On some of the distinctive features of Christian as contrasted with Classical Art." In arguing against the dome as symbolising nothing but "swelling pomp," and in contrasting unfavourably the dome of S. Paul's with that of S. Peter's,—(that of Brunelleschi is not even noticed in the paper,)—Mr. Bridges actually asserts that the celebrated inscription, "Lector si monumentum requiris circumspecte," is written round the

tympalum,—“ in humble contrast, it must be allowed, with the corresponding circumscription in the church of the illustrious fisherman.” Wren’s inscription really occupies no very conspicuous place—on the west side of the organ-loft; and it is curious enough that such a statement could be made and printed without correction either from hearer or editor. A paper on the Church and Conventual Establishment of Elstow is by Mr. G. Hurst; and some Remarks on Documents relating to John Milton and Isaac Barrow, preserved in the rectory-house of Houghton Conquest, are contributed by the Rev. H. J. Rose. Mr. Severn’s paper on Bredon church has already appeared in our own pages. The Worcester Diocesan Society also communicates a useful paper by the Rev. G. A. Poole, entitled, “ Photography and the Sketch Book;” one by Mr. G. E. Street, on Colour as applied to Architecture; Mr. Truefitt’s “ Few Words, Antiquarian and Architectural,” and one by Mr. T. H. Galton, on the Early History of Evesham Abbey. The concluding paper in this successful volume is one by Mr. J. Thompson, read before the Leicestershire Society, on the early heraldry of the county.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held on Monday, August 11th, the Rev. G. Robins, rural dean, in the chair. There were elected as new members, R. De Capel Brooke, Esq., Rev. A. Leigh Campbell, Rev. H. Rokeby, jun., Rev. G. E. Alexander. Application was made, on behalf of the Photographic Society, to enter into conditional union with this society. It was suggested that much mutual advantage would accrue to either society, several members of the Photographic Society having promised to enrich the sketch book with local architectural subjects. The proposal and terms of union was referred to the Messrs. De Sausmarez and West, as a sub-committee. A vote of thanks was unanimously passed to the S. Alban’s Architectural Society, for their hospitality and free conveyance, given to the members of the Northampton Society who attended the architectural congress, at S. Alban’s, on the 17th of June. The Rev. P. H. Lee consulted the committee in regard to a new vestry proposed to be built at Stoke Bruerne. A letter, accompanied by many drawings, was read from the Rev. E. Trollope, suggesting that the various architectural societies should combine in producing a cheap series of appropriate Christian designs for sepulchral memorials, especially to meet the requirements of the new cemeteries now so generally established. Thanks were voted to Mr. Trollope for his suggestion, which will be further considered at the next meeting. The new book prepared for the reception of architectural sketches in the archdeaconry was laid on the table. A page is assigned for every parish in alphabetical order, and the volume is already enriched with a variety of architectural views and

details, from the pencil of Mr. Poole and others. The autumn meeting was fixed for Wednesday, October 15th, and an evening meeting was suggested on the same day, for discussing the subject of church bells and belfries.

LINCOLN DIOCESAN ARCHITECTURAL SOCIETY.

A SPECIAL General Meeting of the above society has been held at Lincoln. After due discussion, it was, unanimously resolved that the head-quarters of the society be removed from Louth to Lincoln, with one central committee to manage its affairs, instead of two committees meeting the one in Lincolnshire, and the other in Notts, as at present. A sub-committee was appointed to make the necessary arrangements for this step, and to report to the general committee previous to the Mansfield meeting. The present acting secretaries, and the treasurer, consented to retain their offices till others in Lincoln or its neighbourhood could be found to supply their places, and till the society was again in good working order. From the statement of the treasurer, it appeared that the funds of the society were in a satisfactory condition, but that great inconvenience was experienced owing to the annual subscriptions not being regularly and promptly paid. It was resolved, therefore, that the local secretaries be henceforth authorized, under the direction of the general treasurer, to receive the subscriptions of members in their respective neighbourhoods. It was announced that the Duke of Portland had kindly made a contribution of £5 to the funds of the society. It was unanimously agreed that his Grace's name be added to the list of patrons. It was also announced that the Duke of Newcastle had consented to take the chair at the Mansfield meeting, unless circumstances should require his Grace's absence from the county at that time.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

A COMMITTEE Meeting was held on August 25th, the Rev. J. M. Gresley in the chair. Some conversation took place respecting the rebuilding of the church of Humberstone, which is now in contemplation under the direction of Mr. Brandon, architect, in consequence of an opinion being expressed that this church might be *restored* instead of being rebuilt. The committee were unanimous in thinking that the demolition of our ancient ecclesiastical buildings, unless positively unavoidable, is extremely to be regretted.

At the suggestion of Mr. S. G. Bellairs it was resolved that members of the society be invited to contribute photographs, sketches, &c., in Leicestershire, and that a book be purchased for the purpose of preserving such contributions. Mr. G. C. Bellairs exhibited some coins,

and several deeds of the thirteenth century, from the muniment room of the corporation of Leicester, abstracts of which he is engaged in taking. Mr. Nevinson exhibited a drawing of the monument of a priest in Castle-Donnington church : and a facsimile of the name of the notorious Bradshawe, the regicide, cut or scratched (among those of other round-heads) upon the right leg of the alabaster effigy of Robert Hasyllrig, Esq., in the same church : thus,—“ Bradshaw februr 20 1655 Memento Mei Hic Scripsit.”

NEW CHURCHES.

Holy Trinity, Rugby, Warwickshire.—This rather large Middle-Pointed church by Mr. Scott has been some time completed. It is cruciform in plan and composed of a clerestoried nave of four broad bays with aisles, central lantern and tower, transepts, chancel and aisles of a single bay, and sanctuary beyond, with an organ chamber to the north. There are two entrances, a west door, and a south porch. The pillars are clustered of four, and the arcade in the nave bears a clerestory of traceried circles. The west windows and that in the north transept are of four lights, the east of five, while the south transept has a triplet of separated lights, with a rose above. The aisle windows are of two lights, with a rear-vault inside, but externally displaying separate heads. The clerestory is returned on the west side of the south transept, while in that to the north this space is occupied by a sort of constructional passage or triforium leading to the ringers' chamber in the tower from a turret staircase in the north-west angle of the transept. The chancel roof is a boarded cradle roof, while in the nave and transept the scantlings are shown, the plaister being diapered with a pattern in red—the lantern is open to the first story, and then ceiled flat under the ringers' chamber. The internal arrangements are very correct. The seats are of course open, and the font, which is slightly coloured, stands in the south aisle opposite the porch. The pulpit, of stone, is placed against the north-west lantern pier. The chancel rises on two steps, and is properly seated stallwise, the prayer-desk occupying the western stall space on the south side. The eagle stands in the middle of the chancel, and is of iron, painted slate colour, and feebly pricked out with gold, red, and blue—an in-harmonious combination. The sanctuary rises well on three more steps, and has a wooden rail. The altar, however, is devoid of footpace. The sedilia are managed in the south window. There are commencements of painted glass in the east window, and in that of the south transept, and the window at the west end of the north aisle is filled. The tower is capped with an open parapet, and has too much of the Third-Pointed *motif*, besides resembling too closely the smaller tower of the old parish church of Rugby. This church has, it will be seen, the solid merits of large size, regular plan, and correct ritualism, and a certain resultant grandeur. Nevertheless, we should be sorry to quote

it among Mr. Scott's most successful works. It rather wants that *cachet* of originality and feeling which they display.

S. Paul, Limehouse.—We have been favoured with the sight of the design for this new church, to be erected by Mr. Rohde Hawkins, at the sole cost of the munificent and venerable Mr. W. Cotton. The architect has adopted the plan of a wide nave without clerestory, and aisles under separate gables. The tower is engaged at the west end of the north aisle, and the sanctuary projects eastward beyond the line of the nave and aisles. The principal entrances are the south porch and the west door in the tower. The west window is composed of two coupled windows, each of three lights trefoiled in the head, and with a sexfoil above, surmounted with a sexfoiled rose window; a statue in a niche is mounted between the coupled windows. The west window of the south aisle is of two lights cinquefoiled. The tower, which is boldly buttressed, is of three stories; in the lowest is the door, a double with a central shaft, and a carving in the tympanum; the next story contains three detached trefoil lights; the belfry story, which is not quite clear of the gable, has two coupled single lights. Above rises a lofty and elegant octagonal broach spire with haunches dying on the oblique sides. This spire will have the peculiarity of an iron crown at about two-thirds of its height. The ringers' chamber is entered by a turret staircase to the south-east. The nave is of five bays, with circular pillars, the two piers to the east, and the eastern responds having foliated, the rest moulded, capitals. In the west bay to the south aisle is placed a two-light window, owing to the porch, in all the others a window of three lights, except in the last but one to the north, which is occupied by the vestry. The roofs are simple, composed of braces, collars, and queen posts. The ritual arrangements are peculiar. The arch is at the sanctuary not the chancel, borne upon responds. The chancel proper is provided by raising the last bay of the nave upon three steps, and seating it stallways, with two benches on either side, the desk occupying the position of the western stall on the south side and facing north and west for lessons. The pulpit on the chancel level, and facing south-west, is approached by steps winding round the pillar which defines the chancel to the north-west. The sanctuary levels are well managed, there being a step at the arch, another half-way onward, while the altar itself rises on a double foot pace. The east window is of five lights, composed of a central light and two two-light subfenestrations, each having a cinquefoil in the head, while the general head contains an octofoil. The aisles respectively terminate with long two-light windows. The font stands centrally in the nave, between the first pillar to the south side, and the south-east tower pier. The seats face east, the alleys in the centre, being just within the pillars, except that the most eastern bay of each arch is seated longitudinally for children. It is proposed to place the organ over the vestry, i.e., to the north of the north aisle. We should fear that this would be a bad site for sound. We shall be very anxious to see this church completed. It is on a dignified scale and with proper ornament, another of those very interesting experiments of which London already happily contains several, to exhibit correct arrangements under modifications, not in-

volving principles, but intended to meet the requirements of the times and the conditions of the metropolis. In its *motif* we should say it took up ground intermediate between S. Mary Magdalene and S. Matthias', Stoke Newington. Its dimensions are, internally, 109 ft. 6 in. long (nave and chorus 89 ft. 6 in., sanctuary 20 ft.) by 62 ft. (nave 32 ft. aisles 15 ft. each).

S. —, *Overveen, near Haarlem, Holland.*—The Roman Catholic hierarchy of Holland have adopted the original expedient of keeping a self-educated architect on a moderate annual salary, to do all their churches. M. Molkenboer, as might be expected, has (so we have been told) perpetrated, in fulfilment of his side of the agreement, several strange aberrations. In the present church he seems inclined to attempt an imitation of the authentic forms of church architecture. We wish we could congratulate him on his success. The building follows the usual plan of nave, aisles, transepts, and apsidal choir. The material is red brick; the style, we suppose, we must term Flamboyant. The little west tower and spire are utterly out of proportion with the remaining edifice; in compensation, however, there is a central tourelle. The nave is separated from the aisles by feeble clustered columns, the shafts which support the plaster groining running up uninterruptedly. Of this groining there is a liberal display both in the naves and the aisles; the bosses in the former being of a preposterous size, and in truth ventilators. M. Molkenboer has been pleased to cover both nave and aisles with a span roof. This enables him to launch into an arrangement inside, which has the undoubted merit of originality. Nothing has been—nothing ever will be—seen like it. He has actually given a sham clerestory—the phantoms of traceried windows run shallow in plaster, and stuck on the wall. The transepts are short, and filled with wretchedly traceried windows: ditto as to the aisle windows. The apse has seven narrow sides, holding long transomed windows. When we saw the church, it was unfinished, and no ritual fittings were in; but we should think that the doors right and left to the sacristies would render correct arrangement impossible. The floor is of wood, and the west bay of the nave is choked with a gallery. On the whole, we are not convinced that M. Molkenboer is the coming man.

Kilmore Cathedral, Ireland.—We understand that the new cathedral which is to be erected at Kilmore, in memory of Bishop Bedell, is to be a cruciform building in First-Pointed. There will be a tower and spire, and aisles; but whether to the nave only, or also the choir, we cannot tell. But it is the Bishop's desire that the building should be of a churchlike character.

CHURCH RESTORATIONS.

Chapter-House, Salisbury.—One of the most successful restorations of the day is that of the celebrated chapter-house of Salisbury. We owe it to the skill of Mr. Clutton, and to the pious and paternal recognition of the memory of the late Bishop by his admirable successor Bishop Hamilton. Assisted, and nobly assisted, by the munificence of the clergy and laity of the diocese, this sumptuous monument attests alike the respect due to Bishop Denison's memory and the recognition of an artistic object which was long that prelate's care. Bishop Denison restored, mainly at his own expense, the cloisters at Salisbury, and looked forward to the restoration of the chapter-house. The completion of his plan is now his monument. We all remember the discreditable condition of this venerable fabric. Wren happily, perhaps, did not attempt its re-edification. He tied it together with strong iron bars radiating from the central shaft, and by this contrivance the bulging walls were held, not upright, but were held together. Mr. Clutton has rebuilt this shaft, piecing the central block of Purbeck and adding the eight new detached shafts and a new capital and base of the same material. The arcade of Purbeck shafts has also been entirely restored, and the whole composition, like the Temple church, stands out curiously fulfilling the expression of the polished corners of the Temple. In the spandrels of this arcade is sculptured the cyclus of the Old Testament history from the Creation to the delivery of the Law, in high relief. These reliefs were in many places so obliterated and decayed, that little remained in many places but the impression as it were of the shadows of the departed statuettes on the wall. Considerable ingenuity, almost equivalent to Cuvier's or Owen's, has been displayed in recreating a group from the disjected members of a single head or foot; and not a little familiarity with ancient Christian art has been displayed in this reconstruction. Though often conjectural, we suspect that the present completed groups faithfully represent the original designs. At any rate, the great sculptured poems of France and Italy have been carefully followed, and yet the whole composition betrays English feeling. The artist engaged in the restoration of these reliefs was Mr. Philip, who has been successfully employed at Ely. Perhaps we are not wrong in thinking that Mr. Burges's well known archaeological knowledge has been brought to aid in these cunning recreations. The roof has been painted in exact reproduction of the existing remains by Mr. Hudson, who much to his credit has made an offering of the complete coloration of the sculptures, together with the wall decorations and capitals, of one whole bay of the arcade at his own expense. The Bishop's brother, Mr. Hamilton, has handsomely contributed the cost of another eighth of this wall painting. We may be wrong, but giving every praise to Mr. Hudson's pattern of the wall diaper, we think his tints far too washy. The colours are only indicated, the whites especially in the diaper pat-

terns fail in body and substance. Yet we have been assured by very good authority that Mr. Hudson adopted this tone on purpose, under the conviction that the original colours were equally light. Again, while Mr. Clutton has followed the authority of the existing remains in restoring all the shafts in Purbeck, we see no reason whatever for this superstitious adherence to the old material. Purbeck marble was used in old times because it was the only available marble. But it is a very bad material; it decomposes in damp, and loses all its brilliancy unless constantly polished, as the interior of Salisbury cathedral with its painful monotony shows: for we were absolutely surprised at the fact being brought home to us, that every existing shaft in the church is actually of Purbeck. Why then now, when so many and so good marbles are within our reach, defer to the old traditions and decline in such a building as the Salisbury chapter-house to avail ourselves of the rich variety of marbles which Devonshire and Derbyshire offer? The floor is fully laid with encaustic tiles, and a hot water apparatus seems to indicate that the restored chapter-house is to be used. The cost of the restorations at present executed is £4700, and the Queen's contribution of £100, at her recent visit to Salisbury, is (we learn) to be expended on a pair of brass gates. Subscriptions have been commenced for filling the large and sumptuous windows with painted grisaille glass: one window is promised, and the ladies of Salisbury, headed by the good Bishop's good wife, are subscribing for a second. The vestibule leading from the cloister, with its curious series of female martyrs surrounding the arch, has not yet been commenced. The great quatrefoil enclosing a Majesty is also wanting. Nor, lacking the sum required for it, £1500, is it at present contemplated to restore what is so much wanted, the conical roof. Restore, we say, in deference to Mr. Clutton's conclusions: for however convinced that such a roof is desirable and necessary to the artistic effect of the building and to its general grouping, we doubt whether this roof ever was erected. That it ought to have been, and that it was meant to have been, we have no doubt: but neither the present roof exhibits traces of it, nor are there, as far as we are aware, any records of its existence. It only remains to add, that Mr. Clutton has thoroughly repaired the external walls, the window tracery, and the cappings of the buttresses, many of which he has built out to double their original thickness to resist the thrust of the roof. The curious sacristy, with the muniment room as a second floor, has also been carefully restored. It is a perfect model in neatness and arrangement of what such a chamber should be. And its grouping, with the cathedral and chapter-house, is a well known feature in the brilliant *entourage* of this the most picturesque and complete of our great churches.

Manchester Cathedral.—The restoration of the stone-work in Manchester cathedral is in progress on the south side, showing again its original elaborateness of detail. At present the characteristic rood turret is down preparatory to being rebuilt. Inside we notice no change, except the erection of a sitting statue to Humphrey Chetham (good in itself, but much misplaced), which stands at the east end of the north choir aisle, and is backed by a memorial window to the same

worthy by Mr. Wailes, too much in his old style of predominant yellow.

S. Mary and All Saints, Great Budworth, Cheshire.—This large and interesting Third-Pointed church is in the course of restoration, chiefly under the superintendence of Mr. Salvin, and in consequence of the residence in the parish of more than one person of wealth and zealous churchmanship. The parish had led the way by demolishing some frightful galleries, which encumbered the spacious nave of six bays, and broad aisles, and opening out the west tower. The chief activity, however, is being shown in the chancel, which has the peculiarity of being a step lower than the nave; and much depressed in the roof, as a window exists over the chancel-arch. Its arrangements are still under consideration, though to be immediately carried out. We wish that the ancient stalls, which have been spared from destruction, might be replaced and repaired. They are remarkable for their poppy-heads representing three feathers, the crest of the Dutton family. A very pretty rail, by Mr. Woodyer, tastefully painted blue, with panel gilding, has been placed in the south chancel-aisle, by R. E. Warburton, Esq., round the place of family interment. There is a quasi-transeptal lady chapel standing out of the north nave-aisle, which is now the joint place of interment of Lord De Tabley and another family, who have jointly restored it. A stone screen, of rather massive but not inelegant stonework, (by Mr. Salvin,) divides it from the body of the church; while two coped tombs, having floriated crosses, of precisely similar design, and inscribed with the names of either family, indicate on the floor the central point of each division. As this chapel, from its position and the size of the church, can never be used or needed for congregational purposes, the usual objections to such an appropriation of an integral portion of a church do not in the present instance attach.

S. Oswald, Lower Peover, Cheshire.—Some of our most constant readers will remember that we gave a lithograph of this church, in its original condition, in our early volume on Monumental Brasses. It has recently been restored by Mr. Salvin. It will be recollected that the outer walls are "half timbered," i.e., composed of vertical and horizontal beams of oak, filled in with plaster; while the pillars and whole internal construction are of oak, the date of its construction being to the close of Third-Pointed. From the indications afforded by the roof, Mr. Salvin decided that the aisles were formerly gabled, in which form he has restored them. The pillars of the arcade are cut into an octagonal form, with small moulded capitals; and curved beams arching off give the aspect of arches, as in Mr. Carpenter's wooden church, published in the *Instrumenta Ecclesiastica*, which bears a striking, though unconscious, resemblance to the one before us. Other massive beams are thrown out, to bear the roof of nave and aisles, the latter having the additional strengthening of tie-beams, of which those remaining in the south aisle have a graceful surface ornamentation of quatrefoils. Without drawings, we could not make the construction more intelligible, and therefore abstain; merely noting the graceful peculiarity of the double breastsummers, connected by a sort of screen-work of short spars. The windows, likewise of oak, are of several lights,

with simple pointed heads. The Jacobean low chancel-screen, the pulpit of the same date, with some interesting marquetric work, and a still later parclose in the north chancel-aisle, correspond with the general *motif* of the church, as they would not have done in one of stone. Those parclooses which are original are very simple, and full of character. The sanctuary is well raised above the chancel. The latter has a rather rich tile paving, the thing we least like in the whole restoration. It would be good anywhere else ; here it is too garish. The seats (of the last century, we should think) generally face the east, but have doors. The early font, of a circular form, standing in the north aisle, as if in defiance of the remaining structure, is of rather massive stone. We should not forget that the Third-Pointed west tower is likewise of stone.

Holy Cross, Ilam, Staffordshire.—This interesting and beautifully situated little church, standing at the foot of Dove Dale, has just been restored, if we should not rather say rebuilt, by Mr. Scott, at the cost of the munificent patron. The original church was composed of a west tower, nave, and chancel, with a large chantry to the south ; the style varying from a walled-up doorway on the south side which may be Saxon, to late debased. The chantry was and is remarkable as containing the shrine of a local saint, S. Bertolin of Stafford, in the form of a detached high tomb, with quatrefoil openings in the sides large enough for the pilgrims to creep through. The nave being destitute of aisles, this chantry was extended just so far westward as to be accessible from it by a doorway. Besides these features, the church is remarkable for a large and sumptuous mausoleum, erected about thirty years since from the designs of Sir Francis Chantrey, and containing a monument from his chisel. It is attached to the chancel on the north side, and is in plan an oblong octagon, ranging from north to south. The style is Third-Pointed, and it is rather richly groined, and is altogether much superior to what might have been expected from its date—internally indeed it is of striking effect. In the restoration of this church the only addition made by Mr. Scott has been the addition of a north aisle of three bays. This and the nave are filled with open and unappropriated seats. The tower is now surmounted by a saddle-back roof, a form judiciously adopted in order to keep the church low in reference to the steep and lofty hills which close in the valley where it stands. The chancel arch has been rebuilt, and now rises from responds with bold foliated capitals, those in the arcade being merely moulded. The chancel screen, of iron, by Mr. Skidmore, deserves particular notice. It is a low screen, entirely transparent, but yet of sufficient richness in its design to give the necessary idea of enclosure. It is enhanced by colour, and surmounted by a brass cresting, standards for lights rising on either side of the gates. The chancel is fitted with stalls and subsellæ, and the sanctuary is well defined. The east end is lined up to the cill of the window with a diaper of coloured tiles of an harmonious and velvety tone, while behind the altar is placed a rich alabaster reredos, arcaded with marble shafts, and the panels likewise filled with tiling, the central one bearing a gold cross. As yet there are no sedilia, a wooden bench supplying

their place, but the deficiency will soon be rectified. The eastern triplet is filled with medallion glass by Mr. Clayton (executed by Mr. Ward), graceful in design and light in colour, the due mixture of white being not forgotten. The lancet towards the west of the nave on the north side likewise contains Mr. Clayton's glass, and the square-headed three-light Late Middle-Pointed window more to the east is to be proximately filled with the same—the thankoffering of the parish: one light, representing our Blessed Lord and His mother, being in on the day of consecration; the other windows contain Powell's quarries with coloured borders. The organ has been placed in the south chantry, where it however does not occupy a felicitous position, as it hides the tomb of S. Bertolin. We should advise its being divided into two parts and placed on either side of the east window of this chapel. We must not forget to say that the modern south chancel aisle serving as a vestibule to the mausoleum is groined in conformity with that structure. The intricacy of plan produced by the broad south choir aisle, and on the north this construction of unusual and sumptuous form is noticeable. Externally the mausoleum requires readjustment; for as it is, the somewhat horizontal heavy line of its parapet jars with the remaining church. A conical roof would crush the whole residuary structure, besides its oblong form would render such a capping peculiarly unmanageable. On the whole, we would advise such a roof truncated just above the parapet line, covered with a lead flat, and surrounded with a rich and lofty cresting of metal work. In conclusion, we must alike congratulate Mr. Scott and the munificent donor upon this very interesting restoration.

S. Chad's, Stafford.—The works at this church, by Mr. Ward, which we noticed last year, have been brought to a provisional close. The chancel is completed, and looks most satisfactory. The lantern is walled up north and south, but the beauty of the Romanesque arches is apparent; while in the nave, though too much of the miserable disfigurement of the last century is still perforce left, yet one bay, the most eastern on the south side, has been restored with a sort of *ad interim* instalment of aisle serving as vestry, and showing the Romanesque arch and clerestory above: a portion of the next arch has also been opened, and the entire clerestory on that side stripped. The ritual arrangements comprise reading-desk looking south, just within the lantern on the south side, with lectern adjacent, while on the opposite side is placed a low stone pulpit of a creditable design. The seats are all open, low, and uniform. The font is circular, of Romanesque design. The west and side windows of the chancel are filled with pattern painted glass.

S. Etheldreda, Bishop's-Hatfield, Herts.—The chancel of this church has just been restored by Mr. Street as a memorial to a deceased rector. We are sorry to say we cannot think it one of his most successful works. The altar, standing under the east window, which drops low, is backed by an alabaster baldachin just so much narrower than the window as to let in a streak of light on either side. The wooden sedilia are placed, we do not know why, to the north. But our chief objection is to the sanctuary rail, which is actually shorter than the

space it has to span, and accordingly stops short at its north end with a gap wide enough for a man to squeeze through. We understand that this error arises from the measurements having been made at the east end and the non-parallelism of the chancel lines not being thought of. The inference which we draw from this oversight is that "there is no trust like trial." The chancel is seated stallwise, but the patterns of the wood-work is rather ungraceful. We trust that in any further restoration the stately Jacobean parclooses will be preserved. They are fine of their kind and possess historical interest.

S. Bartholomew, Burwash, Sussex.—The restoration of this characteristic church by Mr. Slater, to which we have already alluded, has been recently completed. The curious western porch is now entirely renovated, and is secured by rather lofty gates of ornamental iron work, of a very simple and graceful design, executed by the donor from the architect's hands. Over the west door has been inserted a very pretty niche, adorned with that local product, the hop. The tower against which this porch abuts, of early Norman work, has been completely renovated, and the ringing chamber is now approached by a turret staircase on the north-east angle, which leaves the area both of the porch and tower entirely open to the church. The nave is composed of three bays, with north and south aisles, which have in the restoration been widened for congregational accommodation, and are placed under separate gables. The pillars are all octagonal, of early Middle-Pointed date, except one, which is circular. The windows (Middle-Pointed) are square-headed externally, and hooded inside, and restored from the old windows. The roof is of the cradle form, with ties. The seats, of deal, are all open. The font stands in the north aisle. The chancel-arch is broad, and rather low, following the proportions of the chancel, which is devoid of clerestory. The desk facing north, and the lectern, of simple design, stand to the south-west of the arch; the pulpit, of wood, upon a stone base, on the opposite side. There is a low wooden chancel-screen, destitute of gates. Within this it has unfortunately been necessary to provide congregational accommodation, in the form of three rows of longitudinal seats on either side. The chancel and sanctuary rise by three levels of a step each; the sanctuary rail is of wood. On the south side of the chancel is a curious quasi-lychnoscopic window, of Middle-Pointed date, composed of a single broad light, with foliated head. All the other windows of the church are First-Pointed. The eastern triplet is filled with graceful medallion glass, by Mr. Clayton, with a due admixture of grisaille. The vestry stands on the north side of the chancel, with an organ chamber (not yet made use of) over it. Before this restoration was undertaken, the aspect of the church, cut up with enormous galleries, was frightful to behold.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—Permit me to point out two slight errors in H. E.'s account of certain churches in Warwickshire. Barford church was not restored, but rebuilt, with the exception of, I believe, the tower; and the lancet windows in the chancel of Wellesbourne are filled by Holland's, and not Hardman's, stained glass.

Wasperton church is well worth a visit from any one who may find himself within ten miles of it: it is a perfect *bijou*. That at Charlecote, on the other hand, is a failure, the heavy cost being taken into consideration; and the tower especially is a production worthy of the watering-place school. The village of Witnash ought to be inspected by all landlords desirous of erecting good model cottages for their labourers on a cheap scale. I say cheap, because I cannot imagine that, where timber is plentiful, any material costs less than wooden frames, with the openings filled in, (in one case I observed it was with wattle,) and plastered over. Unless I was misinformed, the credit of the pleasing condition of Witnash is due to Mr. Landor, a brother of the poet. Mr. L. resides near the village, and indulges in a good archæological taste, not only within his own house, but wherever his influence extends.

I must take this opportunity of apologising to Mr. Street, for having accused him of holding that all three of the windows at the east end of the south aisle of S. German's church were *in situ*; as I find, by a reference to his paper in the Exeter Society's Transactions, that he did not advance such a statement. I must, however, retain my opinion as regards the date of the window about which we differ, notwithstanding that I agree with what he says concerning the character of its details. Its three companion windows are so obviously Third-Pointed, and so exactly in keeping with the rest of the architecture of that part of the church, that I have no doubts upon the subject, neither had Mr. J. P. St. Aubyn, whom I quoted. It has been frequently observed that the old architects of Devon and Cornwall were much given to "hark back" to bygone styles, and I have previously given instances of it in the pseudo-Romanesque remains at S. German's, as well as in the round-headed, Norman-like windows often to be found in Third-Pointed belfries. I will now furnish two more singular cases. The church of King Charles the Martyr, at Plymouth, which, as its name implies, was built after the Rebellion, contains as good specimens (or rather imitations) of Second and Third-Pointed architecture as will be found in any of our modern churches erected about fifteen or twenty years ago. The church, too, of Ottery S. Mary (which I have never seen) exhibits First-Pointed architecture, which has been proved by documents to have been erected during the Second-Pointed era. I give this from hearsay, but believe it to be quite correct.

AN ECCLESIOLOGIST.

COLOGNE CATHEDRAL.

M. Reichensperger has requested the advice of English ecclesiologists, through our pages, upon the iconography of the future pointed windows of the clerestory of the nave and transepts of Cologne Cathedral. He states, "In the choir is seen in each bay a single figure under a canopy in royal costume, the last window in the apse displays the Nativity of our LORD in a medallion, and the tree of Jesse. According to the most accredited opinion the above figures represent the kings of Judah, but this interpretation still admits of doubts. It is a matter of course to my mind, that the remainder of the clerestory should display the same general character as that of the choir, which greatly resembles the windows of Bourges published by Martin and Cahier. But what ought the figures to be? The chapter has just done me the honour to consult me. According to my first idea, on the left hand, entering from the west, should be placed the representations of the New, and on the opposite side those of the Old Testament. But who in this case should those representations be? It is necessary to bring into the combination the statues which are to be placed against each column of the cross—of whom in the choir those of the twelve Apostles, the Blessed Virgin, and our Blessed LORD, have already been erected. Accordingly a great number of figures await an iconographical arrangement." It will not surprise our readers that M. Reichensperger, one of the judges of Lille, mentions the names of Messrs. Clutton and Burges as advisers whose opinion he would like to obtain. We need not add that we gladly open our pages to communications on this question.

We hear that the painted glass of Nôtre Dame, Paris, is under competition with six artists.

Our paper on the recent London churches must, we regret, again stand over.

Received, too late for insertion in our present number, the communications of J. C. J.—F. D.—Mr. W. Vose Pickett. We have also to acknowledge Part I. of Mr. J. W. Hallam's "Monumental Memorials"—G. R. F.—An Ecclesiologist—G. S.—R. J. W.

Errata.—In page 314, line 16, in our last number, for "towers" lege "houses." "Were," in the sixth line of the following page ought to be "was." It was the choir only of Wolverhampton church which was rebuilt in the seventeenth century, the north aisle and transepts are of mediæval date.



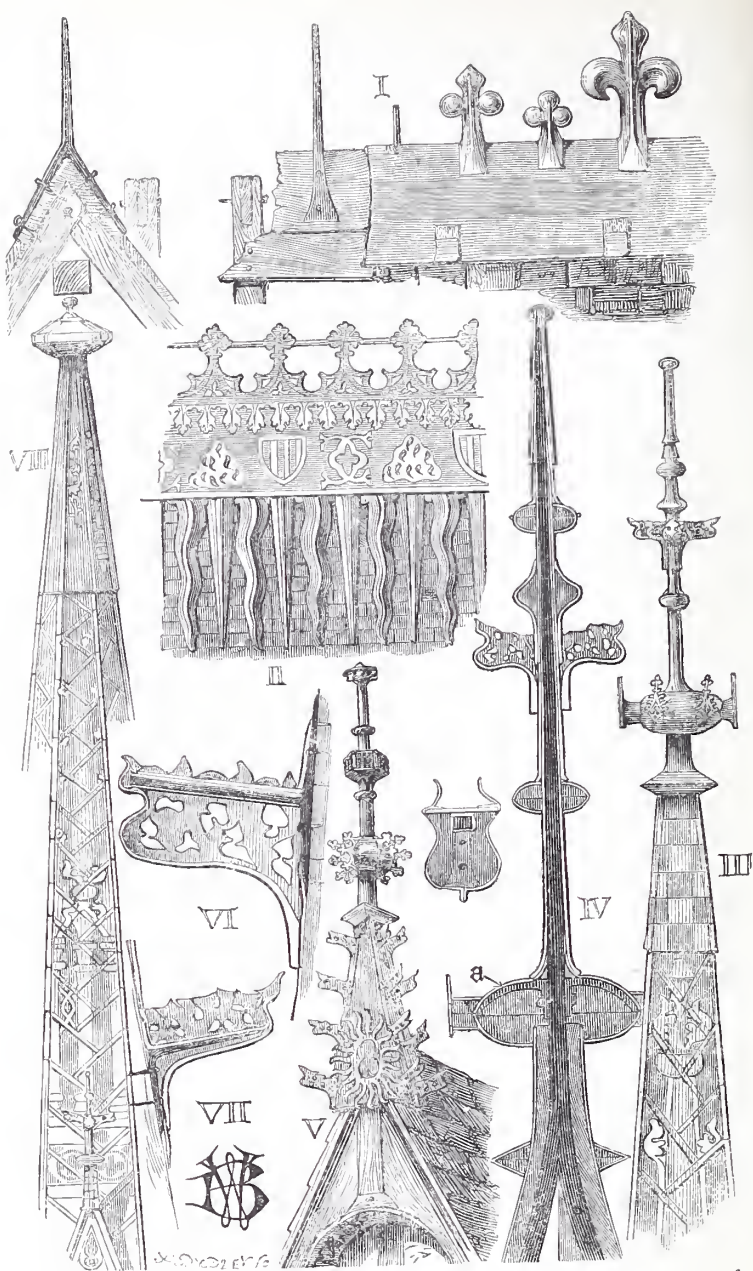


Fig. I. The Ridge at Amiens.

II. Ridge of the Chateau at Meillant, Seine Inferieure.

III. Girouette from Angle-Pinnacle of the Spire at Chalons-sur-Marne.

IV. Section of ditto, showing construction.

V. Dormer, from the interior of the Quadrangle of the Hospital at Beaune, near Dijon.

VI. Construction of the Crockets of the Amiens Fleche.

VII. Construction of a medium-sized Crocket.

VIII. Upper portion of the Spire of N. Dame, Chalons-sur-Marne, showing the tinned ornaments.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXVII.—DECEMBER, 1856.

(NEW SERIES, NO. LXXXI.)

ORNAMENTAL LEADWORK.¹

By W. BURGESS, Esq.

At the present time perhaps there is no metal considered less suited to the purposes of the fine arts than the subject of the present notice. However, the great artists of the middle ages thought very differently. Their architecture was (and always must be) eminently an architecture of figures and subjects, and accordingly they compelled even lead to bear its part in the great poem of Christian art. They cast it into ornaments, they hammered it into figures, and with the help of tin, they executed imperishable paintings, which, when placed beyond the reach of man, have far more successfully resisted the ravages of time than the crumbling sculpture or the worm-eaten dossel.

At the same time it must be confessed that the intrinsic value of the material has but too often been the cause of its destruction, and, although as citizens, we can scarcely blame the French government for melting even the historiated lead into bullets for the defence of the country, yet, as artists, we must ever deplore a necessity which has left us vestiges so few that our curiosity is rather stimulated than our inquiries gratified. I can therefore only pretend to put before you a very short notice of the various objects which our forefathers produced in lead and tin,—beginning with those belonging to the Church—the great art patroness of the middle ages.

Roofs.

Let us imagine the architect had got up the carpentry of his roof, and then proceed to ascertain how he went to work to cover it; and here it may be premised that his roof is a very different one to those designed by the late ingenious Mr. Peter Nicholson. However, the only points of difference with which we have to do at present are—

¹ [The interest and novelty of the subject of this able paper must form our excuse for publishing, with the advantage of the author's revision, what has already appeared in the pages of a contemporary. The number of the *Builder* which contained it is, we understand, out of print.—ED.]

first of all, that there is no ridge-board, the rafters meeting one another at top whilst they are kept in a straight line by means of a ridge-beam below; the second point of difference is, that the king-posts stand up above the roof for a considerable distance.¹ In the thirteenth and early part of the fourteenth century however, when continuous ridges were used, composed of isolated members as at Amiens or Exeter, the ends of all the king-posts, except that over the apse, were cut off, as they would not be wanted for the support of the ridge.

Now the architect, in those days as in these, had the choice of tiles, slates, or lead, to cover his roof with, but then, as now, the latter was by far the most costly and the more esteemed. Still, even tiles and slates, under his hands, became beautiful: the tiles were covered with variously coloured enamels as at Mantes, while the slates had their edges cut into divers shapes, and were disposed in patterns according to their tints.

When lead was used, it was generally very thick; that at Canterbury, I am told by Mr. Austin, runs about 12 lbs. to the foot. The roof being boarded, the lead was laid on much in the same manner as at the present day, except that the sheets were somewhat narrower (about two feet between the rolls), and that these latter were formed by turning over the sides of the sheets, without the assistance of the wooden rolls used by the modern plumber. If there was no ridge the rolls were continued over the top of the roof and a little way down the opposite side, so as to allow the sheets to hang well on. If, however, there was a ridge, the method was rather different. And here it may be observed, that, during the middle ages, everything susceptible of having a ridge applied to it had one; this was the case even with the miniature enamelled "*Bahuts de Limoges*," and still more so with regard to the large silver chasses for reliques, some of the crestings of which are most beautiful, though of course treated according to the different nature of the material employed. The tile roofs had tile crestings, several of which have been discovered at Great Malvern,² but the slate roofs were treated in a similar manner to the lead ones, to which latter we now return. We have hitherto supposed the roof to have been boarded and covered with lead, with the rolls continued over the apex. Now, as these rolls would interfere with the ridge, they must be suppressed, and accordingly the sheets of lead are made to finish at some little distance (one foot or more) from the top of the roof where they are turned in and nailed to the under side of boarding. The apex was not generally covered by two boards butting up against each other: on the contrary, it was thought better to cut a sort of trough out of the solid, and to apply it reversed to the top of the rafters, so as to form as solid a foundation as possible for the ridge. Irons in the form of an inverted Y were nailed on this inverted trough

¹ In the *Treatise on Carpentry*, published by Mathurin Jousse, in the middle of the seventeenth century, the roofs are invariably represented with the king-posts rising some very considerable distance above the ridge of roof. Even at that time the old traditions were still followed. The present unsatisfactory system of carpentry must claim the celebrated Philibert de Lorme for its parent, who published his work in 1548.

² *Journal of Archæological Institute and Parker's Glossary.* Others are to be found in the Museum at Troyes.

at proper intervals, and then the piece of lead forming the ridge piece having had corresponding holes cut in the middle was slipped over them. The next thing was to cast the various members of the cresting, to solder them together (for they could only be cast in halves), to slip them over the projecting irons, and lastly, to solder their lower extremities to the leaden ridge piece. When nails were used, the heads were covered with a square piece of lead soldered at one end: and as this solder extends some way down, and is marked with the iron, at a little distance the whole looks like a coat of arms with a chef. Fig. I. is from Amiens, and affords an excellent example of the very simplest form of ridge. Unfortunately there is nothing to tell the date by, as the fleurs-de-lys have been mutilated on one of those occasions when the French nation, wearied with kings, expelled the dynasty and defaced its badges. Most probably it is a sixteenth century restoration of the thirteenth century ridge: for the spire was burnt down, and with it part of the roof in 1527, and, when restored shortly after, a very different form of ridge was in vogue. At Rheims, the principal member of the cresting was two feet high and one foot six inches wide (French measure), that at Exeter is about one foot high by ten inches wide. I am afraid that even the oldest part of the Exeter ridge must be considered as a sixteenth century restoration of an earlier one. Mr. Cornish who conducts the works of this cathedral has presented one of the ornaments to the Architectural Museum, where it is now to be seen; it is very badly cast, and ill adapted for its position, as the upper part is heavier than the lower.

The next modification of these simple forms is to be seen at Noyen, where a cusping is attached to the bottom of the trefoil or fleur de lys; this cusping being supported on two sides would have strength enough to keep it straight and not to sag by its own weight; this example is about the middle of the fourteenth century.

I must now go for authorities to the work of M. de la Querriere, who has given several specimens of ridges, but unfortunately has said nothing concerning their construction, which, however, was all upon the same principle; and we now see why the king-posts are carried up, for to them is nailed at some distance above the apex of the roof, a bar of iron covered loosely with lead. The ridge, which is always of an open and delicate pattern, is cast in two halves as usual (except when it is very light and open), is then soldered at bottom to the ridge piece, and at the top to the lead pipe covering the iron bar.

Occasionally, as in the Hotel de Bourgheroulde, at Rouen, the cresting is divided into two parts, one of which is fixed above and the other below the iron bar. In this case the upper portion is always the lightest, but still should always be kept very subordinate, as on account of having nothing to support it, it is liable to sag. De la Querriere tells us, that in this instance it had disappeared.

Where slates were used, another decoration to the ridge piece was the application of long-pointed strips of lead alternately pointed and curved.¹ These were cast and soldered on to its lower extremity; they

¹ They might likewise be nailed on to the boarding of the roof. The illustration is from De la Querriere's work.

occur at the Chateau Meillant, Seine Inferieure, (Fig. II.) ; at the house of Jaques Cœur and at the Hotel Cujas, Bourges.

GIROUETTES.

One of the objects of permitting the king-posts of roofs and the centre posts of spires and dormer windows to project, was to get something on which to fasten the Girouette, Epi, Finial, or weather cock. These Girouettes must have been one of the principal features in a mediæval town. Every house had one, if not several, and although there were laws occasionally passed restricting particular forms of vanes to the nobility, there were none that I know of to prevent the bourgeoisie having theirs in the shape of animals, birds, &c. We may gain some idea of what the general effect of an assemblage of these vanes must have been from the illumination of Troy Town, published in Mr. Shaw's *Dresses and Decorations of the Middle Ages*, Vol. 2.

The Girouettes, although remaining in far greater numbers than the ridges are, if anything, even more difficult to get at for the purposes of study, inasmuch as they are placed on the most elevated parts of the edifice, and nobody ever cares to take them down until the building itself is destroyed. However, I have been so fortunate as to meet with one in the possession of M. Benvignac of Lille, who kindly afforded me every facility for examining and drawing it.¹ The construction is as follows :—An iron rod, the length of the proposed girouette is split at the end into four feet, which are made rather long and broad, in order to fix it securely on to the king post ; this part is secured from the weather by a square hollow pyramidal covering of lead resting on the rafters and ridge of the roof ; the rest of the rod is covered by a lead pipe, to which are attached various ornaments. This principle applies to the construction of all girouettes, the only difference consisting in the ornaments, which, in the greater ones, will be found to be larger and more complicated ; the lead pipe in these latter is made in several pieces and each part of it supports itself upon the one below, which generally terminates with a flattened sphere or some other ornament adapted to the purpose.² The upper piece of all which rested on the top of the iron rod had the plate of copper forming the vane soldered on last, and Mr. Potter, of South Molton Street, informs me, that in the ancient work these upper pipes had a piece of agate inside, so that there might be less friction on the top of the iron rod ; but in the present day, gun metal is used instead. The vane itself was painted with the arms of the proprietor or else gilt.

It is a curious thing that Chaucer as well as several other authors mention the harmony made by the vanes as something to be admired.³ Whether this is simply an exaggerated poetical expression for the

¹ This girouette came originally from Tournay.

² See Figs. iii. and iv. from the Church of N. D. Chalons-sur-Marne. Although I am not able positively to assert the correctness of the section, yet by getting on the same level, I was enabled to detect accurately the junctions, solderings, and overlappings, &c. by the help of an opera glass. The iron supports, for the great ornament, at A, Fig. iv., were apparent from the sagging of the lead.

³ Quotations and extracts on this subject will be found in Hunt's *Exemplars of Tudor Architecture*.

creaking noise a number of vanes would collectively make ; or whether each vane turned some mechanism concealed in the lead ornaments below ; or whether the vane being double, the wind by blowing in between produced a noise like that of an *Æolian* harp, it is almost impossible at this time to decide.

The hospital at Beaune in Burgundy¹ is the only building I am acquainted with which has preserved the whole of its girouettes, and which can give us an idea of the effect produced by a number of these decorations ; but inasmuch as they have all been restored and repaired, I can hardly consider them as quite safe guides with regard to the lead ornaments, although these latter themselves are pretty authentic, as several of the ancient stone moulds are preserved, and have been made to do duty again. During the Middle Ages the moulds for running lead ornaments were often made in stone. There is a mould formed in what is called the *Speckstein*, a lithographic stone, preserved among the collection of leaden tokens in the British Museum. See also the *Bristol Volume* of the *Archæological Institute* with regard to a mould for pilgrims' tokens, said to have been found in the catacombs at Rome.

The general arrangement of the ornaments appears to have been this : the square pyramidal base was decorated at the sides with crockets ; these in the *Tournay* specimen are flat, cast in lengths of three, and then soldered on to the edges. In larger examples than this the crockets resemble those placed in the upper part of the girouette and described hereafter. A gilded sun, very thin and very open, was often fixed to the front of the base.²

The space between the base and the weather-cock is for the most part occupied by three tiers of ornaments. The lowest consists of a flattened sphere, from which project sundry square or cylindrical short pipes, ending in stars or quatrefoils or masks, but more generally in a lozenge-shaped ornament, surmounted by a pediment ; these several parts are cast separately, and then soldered together. When this lower ornament is very large, as often happens, it requires to be supported by irons which are attached to the centre (iron) stem ; of course, in this case, the lead pipe is interrupted (*Fig. iv.*) The ornament in the second tier is often a repetition of the one below, only smaller. Occasionally it takes the form of an open vessel, and does duty as a bird's nest. They would appear to have been as fond of birds in the Middle Ages as they are now of storks in Holland and Upper Germany, where a nest is regularly made upon the top of the house against the bird's return. The last stage generally consists of a finial, formed of four or more crockets. These crockets are cast in halves, soldered together ; the stems again soldered to the lead pipe, and the inner leaves to each other. This, if they are not very large, will be sufficient to support them ; if on the contrary they are rather large, each crocket has a thin piece of iron covered with lead (copper will do alone), one end of which is soldered to the lead pipe, and the other to the extremity of the crocket.³

¹ See Mr. Clutton's work on French Domestic Architecture.

² See *Fig. v.*, a dormer from the hospital at Beaune.

³ This arrangement is to be found in the girouette at the end of the north transept, Amiens Cathedral.

And while on this subject, it may be as well to show how the largest crockets, such as those on the spire at Amiens, which are 1 ft. 6 in. long, are managed. An iron, about $1\frac{1}{4}$ in. square, has its end split into two parts, so that it resembles the letter T; the split part is nailed on to a single rafter, and the other, which juts out, is covered with lead; on the upper surface is soldered a piece of very thick lead, to which some of the upper leaves of the crocket are soldered; the end leaves next the rafter and the stalk are of course fixed to the lead covering of spire as usual (Fig. vi.) Another way of treating the medium sized crockets was to make the iron in the form of an L, fixed in a similar manner: the projecting part covered with lead as usual, is soldered to the inside of the back of the crocket, in the body of which two holes are bored to let out the wet (Fig. vii.) The crockets running up the sides of dormers are usually executed in this manner.

But to return to the girouette: a very favourite ornament for their upper parts, was four or more thick iron wires covered with lead,¹ the ends of which are fixed into a thick square horizontal piece of lead soldered on to the pipe; a little higher there is another horizontal piece of a circular form, to which they are again soldered; the extremities of the wires end with flowers or balls.

FIGURES.

Another very favourite finish for a roof, especially at the east end, was a figure of the patron saint, beaten out in lead. The following extract, given by M. de Laborde, from the accounts of St. Maclou, Rouen,² gives us some information upon the subject, as well as the names of the artists. "1514. To John Pothyn, sculptor, for having carved a prophet in walnut wood, to serve as a mould and pattern for the works in lead." All then the plumber had to do was to hammer sheets of lead over the wood statue until they fitted to the shape; these were then cut off, and soldered together again with an iron framework inside, to prevent the figure from getting out of shape, and as a means of securely fixing the whole affair. At Paris, where several of these figures have lately been executed for the Ste. Chapelle and elsewhere, cast-iron moulds are substituted for those in wood, as will be seen by the following notice, which I owe to the kindness of M. Gerente of Paris.

"You were correct in thinking the angel at the chevet of the Ste. Chapelle is made of lead.³ Wood and lead are the only materials used in the Fleche; for all the flat surfaces cast-lead is employed, but for the ornaments and figures milled-lead is hammered on to cast-iron moulds. In a few instances lead-castings are met with, such as the suns, in the arcades. There is no zinc used at all. The moulds for the figures are made of course in several pieces, the different parts of the figure having been beaten up upon them, are joined together, soldered inside, and the joinings outside made with the hammer. As to the decoration there is no tinning at the Ste. Chapelle, but merely gilding,

¹ Copper wires as in the previous instance can be substituted.

² Notice des Emaux, &c. du Louvre, par M. de Laborde. Par. 1853.

³ In some late publication it was stated that this figure was in *zinc*.

which is done with two coats of oil, yellow tint-varnish, and over it gold in leaf."

There is one difference between the ancient and modern leaden figures, which I think perhaps deserves to be noticed. The latter are soldered together like a modern work in bronze, i.e., the whole of the surface is homogeneous. Now as far as I could ascertain by reference to the figures on the spire at Amiens, the former, (i.e. the ancient ones) although soldered in parts, are nevertheless in two or three pieces, the joint probably being made by means of a lap as in roofs, and the places of junction concealed by means of the folds of the drapery. In fact in a similar manner to the ancient bronze statues at Herculaneum.¹

The same method was carried out in detached pieces of carpentry covered with lead, such as pinnacles, where one (if not two) of the edges is made by a lap, never by solder. It would appear to have been a principle to lay the lead as loose as possible, and to be very sparing in the employment of solder. It still remains to be proved which is the better of these two ways of constructing figures in lead—that of the moderns is certainly the strongest; the only fear would be the chance of it cracking for want of the necessary play for expansion. The figure most generally placed on the abside of a cathedral was a gigantic angel, which was so contrived as to answer the purpose of a weather-cock, by means of the wind acting on its wings.² There are examples at Chartres and Rheims—the former is modern, the latter doubtful. At Evreux the crest ended in S. Michael and the Dragon; at Rouen, with a S. George; but of all the leaden figures which have come down to us, few exceed those on the fleche or spire of Amiens Cathedral, as large as life, and representing our Lord, the Blessed Virgin, S. Peter, S. Paul, S. James, S. Firman, and S. Ulpha. Above them are smaller figures of angels, bearing the instruments of the Passion. This fleche is truly a *chef d'œuvre*, whether we consider it with regard to its carpentry or its lead-work. Among the many beautiful wooden spires still left us in France, this is beyond all comparison the best. Every decoration possible to lavish upon it in the way of lead-work has been bestowed, and that with no sparing hand. Statuary, foliage, gilding, tinning, painting, are all there, and well did it deserve its title of the golden steeple.

FLECHES.

The wooden fleche or steeple was one of the chief features of every cathedral in France, where we so seldom meet with the centre tower. Chartres formerly had two fleches, one in the usual place at the intersection of the transepts, and the other between this last and the angel on the chevet. Its destination was to contain a bell, which was rung from inside, to warn the ringers in the great towers when to sound the

¹ Most of the bronze statues in the Museo Borbonico are in two or more pieces; the joints are made by means of rivets; advantage is taken of the drapery, or an ornament, as a bracelet, to conceal the junction.

² If I remember rightly part of the wings of the ancient angel are preserved in the Museum at Chartres; they are formed of plates of copper riveted to one another, and pierced at certain intervals by small quatrefoils.

great bells. There are still two beautiful fleches remaining at Rheims and Evreux,¹ the latter of which is pierced with openings nearly all the way to the top. In fact so solidly were these charming little edifices constructed, and so scientific was the application of the timber and the lead, that very few indeed have perished from the effects of time, compared with those destroyed by some disastrous fire; and yet, in spite of this, it is proposed to put a roof and fleche of iron and zinc upon the restored cathedral of Cologne.

DORMERS, ETC.

The only thing now wanted to complete our roof will be the dormers and air apertures. As to the former, it is simply an affair of covering the work of the carpenter, with the addition of the cresting and girouette. They deserve notice, however, as it is on their recessed pediments, and on their sides, so well protected by the eaves, that the plumber applies his polychromy.

Of air apertures there is a charming example at Beaune. It is in two pieces; the front one is cut out, beaten up, and soldered to that at the back, the flanges of which are inserted below the slates. It may best be described as a miniature dormer, entirely formed of lead; no wood being wanted to keep it in shape, as it is so very small.

At Lincoln, the lead of the gutter (which is relatively high up) is continued outside over the stone parapet, where it is beaten up into an octofoil ornament.¹ I have been able to learn no particulars concerning this, beyond the fact that part of it has lately been destroyed.

Water-pipes were a comparatively late invention, and can hardly be said to have been used in the middle ages. When, however, they did come into use, they were made ornamental with colour and gilding.²

POLYCHROMY.

The architect having thus finished his roof, which we may observe was an affair calculated to last for four or five centuries, not simply ninety-nine years, neither more nor less,—he thought that, as so much pains and expense had been taken to make it strong and beautiful, it was worth while to go a little further, and give it all the advantages of colour. How was this to be carried out? Direct polychromy could only be used in the more protected parts; and oil gilding, although in some situations very effective, hardly contrasts sufficiently with the lead to make it desirable to employ it in large quantities, to say nothing of the excessive expense.

The problem was solved by the use of tin, whose imperishable brilliancy contrasted well with the dulness of the oxidised lead, and which, being applied by fire, became part and parcel of the latter metal, and could neither be washed off by the rain like the gilding, or cracked by the sun like the oil painting.

¹ The fleche at Evreux was repaired some few years back.

² In the middle ages the gutter of a large church was generally so well constructed, that it was unnecessary to line it with lead.

³ At Beauvais Cathedral the water pipes are alternately decorated with chevrons and fleurs-de-lys.

The process of tinning is thus performed : the lead, being first of all covered with a tolerably thick coating of lamp-black and size, and the pattern traced with a point, all that part of the surface to be tinned is removed with the shave-hook, so as to leave it quite clean and bright ; a little sweet oil is then rubbed over, and the solder applied and thinly spread with a copper bit in the usual manner.

The next thing, of course, was to fix the lead in the position it was designed to occupy : for the tinning was done in the workshop, although occasionally it was performed when the lead had been up many years. Thus the spire of N. D. at Chalons sur Marne was probably constructed in the fourteenth century, but we must refer the tinning to at least a century later. In this case the process was the same, only much more tedious, as the workman was only able to apply so much tin as the end of his axebit would take up ; and accordingly we find the work, in the instance under consideration, very coarse and rough, (Fig. viii.) contrasting strongly with that on the dormer window at the east end of the same church.

All the leadwork of the roof was more or less susceptible of this decoration, but it was generally confined to the more ornate parts, such as the bases of the girouettes, and the dormer windows ; but more especially to the ridge pieces, which latter contrasted well with the long, dark body of the roof, which was left plain.¹ Almost all the principal mediæval edifices of France present more or less of this decoration ; but I am not aware that any traces of it are to be found in England, although M. Durand, who executes the leadwork for the Sainte Chapelle, informed me that he had heard of some existing in England—he thought at Shrewsbury.

The places where gilding was applied are generally betrayed by the yellow or reddish colour mixed up with the oil, which formerly served to attach the gold leaf now washed off by the weather. In almost every instance, however, the gilding has in its turn preserved the mordant, and we are thus enabled to detect its position. The large figures, terminating the crests, were formerly gilt, and occasionally the ridges. To such an extent was this practice carried, that Charles IX. issued an edict forbidding the inhabitants of towns to employ gilding on the exterior of their habitations.

It has been before observed, that the recessed pediments of the dormers, their sides,—when protected by eaves,—and other sheltered situations, received polychromatic decorations. The colours were not applied directly upon the lead, but upon a tinned surface, the lines alone being left to oxidise. The oil colours used upon the tinning were transparent, so that they might receive the full benefit of the brilliancy underneath : these paintings were easy to restore, for their outline was unalterable. I should imagine the subject upon the cheek of the dormer at Chalons sur Marne to have been originally coloured, although only the tinning and a few traces of the mordant of the gilding remain. This supposition is rendered more likely from the relation of

¹ Specimens of patterns tinned upon lead are deposited at the Architectural Museum, Canon Row, where they can be seen : they were executed by Mr. Potter, of South Molton Street.

M. Barbar, an old inhabitant of the town, who told me that, when a boy, at the beginning of the century, he lived close to the church; and that, one night, a piece of lead fell down from the roof into the yard, the which piece was enriched with a variety of positive colours, such as red, green, &c. The plumber to the hospital at Beaune also informed me that traces of colour were found on the girouettes, when under the process of restoration. According to his account the colour was thus distributed: the bases were painted in chevrons in red (and tin); the stems had a ribbon pattern; the rondels were blue, and the ornaments gilt. At present, the only perfect specimen of polychromatic decoration upon lead I can refer to is on the inside of the second stage of the Amiens flèche.

WINDOW LEADS.

After covering the edifice, the next important employment of lead in ecclesiastical art will be found in the windows. Now the old lead for this purpose was cast, not milled; it was also much narrower than the modern, but contained, if anything, more metal. The consequences are that much of it is good up to the present time, while our flat, broad, milled window lead, having its grain broken by the milling, and presenting a very thin and very broad surface to the air, becomes rapidly deteriorated. At Beauvais I saw some lead which was probably put up at the end of the last century, quite in a state of oxidation; and at Tournay, where the whole of the immense windows of the choir have been filled with stained glass, at no very distant period, a very large expense will have to be undergone to fresh lead the whole, as nothing better than the common cottage window lead has been employed.

Theophilus, in his excellent treatise on the arts of his time,¹ gives us a rather long description how these glazing-leads were cast: two sorts of moulds being employed indifferently, viz., those in wood or those in iron,—of which the latter were, of course, preferred on account of their superior durability. The lead was cast in pieces about a yard (ulna) long; and when wanted to be soldered together, the two pieces were anointed with wax, lead was rasped over the surface, and the tin applied with the soldering-iron.

For the purposes of ventilation in domestic work, it was customary to cast perforated leaden quarries. A specimen of these may be seen at the Architectural Museum; and another, of a tracery pattern, will be found engraved in the current number of the *Archæological Journal*.

FONTS.

Mr. Albert Way, in Vol. VI. of the same publication, has enumerated no less than twenty-two leaden fonts as remaining in England; they are almost all referable to the Norman period, and present the same general features in the design, which consists, for the most part, of figures seated within circular-headed arcades, with a band of foliage at the top and bottom of the compositions; sometimes the figures are all the same, sometimes they alternate with scrolls, and sometimes a totally

¹ Book ii. ch. xxiv.—xxviii. inclusive.

different arrangement was followed, as at Brookland, Kent, where there are two ranges of arcades, the lower containing the labours of the months of the year, the upper the signs of the Zodiac.¹ At Llancaut and Tidenham, are fonts both cast in the same mould. I suspect that in these fonts separate wood-moulds of the arcades and figures were impressed on the sand,² and the whole cast flat, and subsequently bent into shape and soldered together. The finest lead-font remaining is to be found in the cathedral of Mayence; it is of immense size, suitable for immersion; the date is the fourteenth century, and the ornaments consist of edge tracery and figures in relief.

In the Museum at Amiens is a font which deserves particular notice from the remarkable manner in which it is fabricated. All the ornaments, the tracery, the buttresses, the arch mould and label, and the figures, can be detached by removing certain rivets: it is in fact treated exactly as if it were made of iron, not of lead.

COFFINS, ETC.

As our life begins at the font, so it ends with the coffin, and here we see the artists of the Middle Ages lavishing their pains and labour on an object which certainly stood the smallest possible chance of ever again being beheld. The ornaments on the coffins of the noblemen buried in the Temple church are quite worthy of the golden period of art in which they were produced.³ They appear to me to have been executed much in the same manner as the ordinary lead fonts, viz., by impressions of wooden moulds upon the sand, the sides, top, and bottom being cast separately, and then soldered. Some of the ornaments were formed by imprinting ropes in the sand. The cist found at Lewes containing the remains of Gundreda, the wife of the Earl de Warren, was decorated with a lozenge-pattern cast from impressions of ropes.

Lead was occasionally employed in filling up the incised lines of monumental slabs. There are several examples of this at Chalons-sur-Marne; but I must confess I do not see any advantage it affords over the dark cement generally used for the same object, for it is apt to oxidise, and if not continually swept, gets indurated with dust, and ends by becoming almost the same colour as the stone itself.

Lead or pewter is also occasionally employed instead of white enamel for the "argent" in armorial bearings found on monumental brasses.⁴

The joints of tracery and other parts of the masonry, where it was thought undesirable to wait for the setting of the mortar, are often found run with lead. This system obtains a good deal in France at the present day; for instance, the whole of the restored tracery in the

¹ There are casts of these in the Museum of the Archæological Institute. See *Archæologia*, Vol. xxix. p. 24.

² It is quite possible that they might have been modelled in wax, and cast like bronzes.

³ These coffins have been published by Mr. Richardson the sculptor. The casts from which Mr. Richardson's plates were taken are in the possession of Mr. Sasse, the architect.

⁴ An example of this is to be found in Lambeth church.

triforium of Troyes cathedral is set in lead. In some cases it cannot be said to be without its disadvantages, for in the chapter-house at Salisbury a very great many of the neckings of the columns of the arcades were found to be split off at the point where the hole had been drilled for the lead to run into.

Lead is occasionally found doing duty for carving in wood and stone even during the Middle Ages;¹ the practice is, I think, by no means to be commended, and the less said about it the better.

LEAD FOR DOMESTIC USES.

There now remain a few words to be said upon lead and its alloys in the domestic life of the Middle Ages. When in 1260 Etienne Boileau compiled his book of the trades of Paris, the workers in Pewter were sufficiently numerous to be divided into two companies,—one called the “*Potiers d'estain*,” and the other the “*Ouvriers de toutes menues œuvres*,” the former produced the pewter vessels, so universally in use in the households of high and low; while the latter fabricated the mirrors, the pilgrims’ tokens, the little bells for horse furniture, the charming little boxes² made of wood, and covered with perforated cast-lead; the studs and ornaments for girdles, purses, &c.; in short, he was the jeweller of the poor.

In the latter part of the Middle Ages the potier d’estain or pewterer became quite an artist, for the works of François Briot are sought after by collectors of the present day with as much eagerness as those of Luca della Robbia; the latter, in order to multiply his works, from a sculptor became a worker in clay; and the former, for similar reasons, quitted the profession of a goldsmith for that of a pewterer.

It is generally supposed that Briot’s pewters are but proofs of his works in the precious metals; and in fact, that he never abandoned his former profession. In support of this we are told that it was the custom of the goldsmiths to run proofs of their works in pewter, and that Cellini recommends the practice, and did the same thing. As regards the first argument, it is singular that we should have so many proofs (very often duplicates) of the works of Briot, and none of his contemporaries; and as to Cellini, a reference to his work, *Trattati dell’ Oreficeria*, ch. xiii., will show that he only recommends sundry small ornaments (intended to be joined to repoussé work) to be modelled first in wax, then cast in lead, and finally cast in silver; for he says, “you can reduce the lead thinner than you can wax, and it will serve for another occasion.”³ From the context it would appear that the

¹ The most glaring example of this is in the pinnacles of the façade of S. Mark’s, Venice.

² An exquisite top of one of these little boxes, representing six of the labours of the year, is preserved in the British Museum; as well as a large collection of pilgrims’ tokens, and little objects in lead, principally from the Museum of Roach Smith, Esq.

³ In the cup attributed to him, now preserved in the Print-room of the British Museum, (why is it kept in the Print Room?) only one piece appears to have been cast; it is that containing the three small kneeling figures; this was wanted to be stronger than the rest, as the screw terminating the pipe which keeps all the pieces together immediately joins it.

articles cast were very small, and that the last intention of Cellini was to use them as an article of commerce. We may therefore suppose that Briot, who was a contemporary of Cellini, was simply a "Potier d'étain," but that he took the higher branch of it, viz., the manufacture of those pewter vessels, which we find catalogued in the inventories as "à Façon d'argent."

Few or none of the larger pewter vessels of the 13th, 14th, and 15th centuries have come down to us, beyond the half-decayed chalices and patens occasionally found in the tombs of ecclesiastics. The book of Etienne Boileau is quite sufficient to show that large quantities of it were manufactured; besides, we have the testimony of Theophilus,¹ who gives a description as to how the ampullæ of tin were made. No doubt the fusible quality of the material has been the cause of the deficiency; yet we can scarcely regret it being melted into such works as Briot and his German imitator have left us.

There are two articles manufactured by the lesser pewterer, which call for some little notice:—1st, the counters, or mercaux, which are supposed to have done duty instead of copper coinage; and 2ndly, the mirrors. These latter, we are assured by Vincent de Beauvais, were made by pouring hot lead over glass; and it is just possible that such a method might succeed, if the glass were kept up to a sufficiently high temperature. Whatever might have been the process, it is a certainty that glass mirrors, with lead applied behind them, were well known articles during the middle ages.

From Theophilus we learn that manuscripts were ornamented by means of tin ground into powder, and applied with gum, much in the same manner as we now use gold-shell; and a varnish composed of saffron completed the imitation of the more valuable metal. Tin was likewise beaten out, and used instead of gold-leaf—varnished, of course; but the most curious application of it was to form the ground of what the good monk calls a translucid picture. A surface, covered with burnished tinfoil, had a subject painted upon it with transparent oil colours; a procedure which, I suspect, was followed with regard to the blank windows, painted in imitation of stained glass, in the cathedral at Florence.²

Thus we have seen, although in a very imperfect manner, how important a part even the vilest of the metals played during a period when art was universal, and applied to all the purposes of life. The history of a metal becomes, under these circumstances, the history of almost all the arts of the period. At present, unfortunately, we have no distinctive art; and although much might be written concerning the useful purposes to which lead and tin are applied, I am afraid their art history would be very small indeed. However, within these last few years we are beginning to amend; and, indeed, it would be folly to despair of an age which can produce such a picture as the Huguenot of Mr. Millais.

¹ Book iii. ch. lxxxvii., lxxxviii., lxxxix.

² At S. Stephen's Chapel, Westminster, the lower part of the windows were blank, not glazed. In this case the space was filled up with two ranges of common paintings, not done on tinfoil. In the British Museum there is one of these paintings preserved, representing a scene from the life of Job.

THE SITE OF THE HOLY SEPULCHRE AND THE "CHRISTIAN REMEMBRANCER."

WE have been requested to publish the subjoined correspondence.

6, *Paternoster Row*, 12th Nov., 1856.

My dear Mr. Williams,—In an abstract of a lecture recently delivered by you at Oxford, and published in the Report of the Oxford Architectural Society, page 93, I find it stated that "the theory advocated by Mr. Fergusson," and which is described as "identifying the Mosque of Omar with the Church of the Holy Sepulchre," at Jerusalem has "been acquiesced in by the Rev. A. P. Stanley as well as by a recent writer in the *Christian Remembrancer*." This statement I attribute rather to the reporter of the lecture than to yourself.

I am not concerned with the degree in which Mr. Stanley acquiesces in Mr. Fergusson's theory: but I am bound to say that the *Christian Remembrancer* does not acquiesce in it to the extent stated in the above report: and further, that the statement made above is directly contrary to what the *Christian Remembrancer* remarked. I said,

"What in our judgment Mr. Fergusson proves, or shows the strongest evidence for, is, *not that the Dome of the Rock is the true site of the Holy Sepulchre*, but that it is a Christian building at least as early as Justinian's time."—*Christian Remembrancer*, Vol. XXXI., p. 500.

Mr. Fergusson's theory is that the Dome of the Rock is the true site of the Holy Sepulchre. The *Christian Remembrancer* directly and in plain terms denies this. I certainly agree with you, that what is known as the site of the Holy Sepulchre is the true site. But it is perfectly consistent with this to hold that the Mosque of Omar is a Christian building. And not only I, whose opinion on the subject is very unimportant, but more competent architectural critics believe that if Mr. Catherwood's drawings are to be depended upon, Mr. Fergusson has proved that the Mosque of Omar is a Christian building; that he has proved it to be "identical with the Church of the Holy Sepulchre," I no more suppose, nor have I said, than you do. What I and others think is wanted, is to disprove—and this is a question of mere architectural knowledge—the evidence given in favour of the Christian character of the substantial parts of the Mosque of Omar: or, admitting this evidence, to account historically for a Christian building on this site. How do Mr. Wigley's disquisitions on the topography of Jerusalem, produced at the Institute of British Architects, bear on the question?

I am, my dear Mr. Williams,

Yours very truly,

THE EDITOR OF THE "CHRISTIAN REMEMBRANCER."

Rev. George Williams, B.D.,

&c.

&c.

King's College, Cambridge, Nov. 14, 1856.

Dear Mr. Editor,—I am extremely sorry to find that I have been misrepresented in a manner which implies that I had misrepresented you: but I beg to assure you that you do me no more than justice in the explanation which your kindness and courtesy suggest. I have always had distinctly before my mind the very decided difference between your theory of the Dome of the Rock, as you state it, and Mr. Fergusson's; and while I cannot admit your theory, either on historical or architectural grounds, I am far from thinking that it does equal violence to the authorities to whom alone we are indebted for all our knowledge of the origin of that very ancient and remarkable building. So far from it, I think that those authorities themselves furnish a satisfactory solution of the difficulty which you find in admitting the Saracenic origin of the Dome.

When it is considered that the Arabs had, so far as we know, no sacred architecture of their own prior to the Hegira, and that they were constrained, consequently, to avail themselves of the services of the Greeks, in building this and other mosks—as the native historians expressly tell us that Abd-el-Melik, the Khalif who erected this building, did—it seems to me that it is most natural to expect an adaptation of Christian ecclesiastical architecture to the purposes of the Moslems. At the same time, I would submit that some essential features in the Dome of the Rock are so different from those of any ancient church, that it never could have been designed for the Christian ritual. I will here specify only the general plan of double concentric aisles, without either narthex or choir, and the four doors facing the four cardinal points, so leaving no fit place for the altar and its appurtenances. On the other hand, the sacred rock of the Moslems, standing out rough and unhewn within, under the Dome, and occupying the whole area, rising to a height of six feet or more above the level of the pavement of the aisles, is so obviously to my mind *the object* with a view to which the building was erected, as to confirm in a most decisive manner the universal historical testimony, Moslem and Christian, as to the design of the building and the intention of its founder.

I remain, dear Mr. Editor,

Yours most faithfully,

GEORGE WILLIAMS.

P.S.—You will, I trust, allow me to avail myself of this opportunity of doing justice to Mr. Stanley, whom I never could have represented as “acquiescing” in Mr. Fergusson's theory. I certainly think that he speaks with too much respect of that theory (p. 454, n. 1), but he adds, “the historical objections still seem to me insurmountable.” This I read at the commencement of the lecture, together with so much of your notice of Mr. Stanley's volume as bears upon this question; and then, after a review of the historical evidence, I considered the architectural argument with the result which I have already indicated.

To the Editor of the *Christian Remembrancer*.

TRONDHJEM CATHEDRAL.

(A Communication.)

PROBABLY few of your readers have visited Trondhjem (or Drontheim, as it is often spelt), and as I find no account of the cathedral yet recorded in your pages,¹ I beg to forward a few notes made during a Long Vacation ramble just concluded.

Landing in Norway at Christiania, and thence traversing the country viâ the Dovre Fjeld, scarcely a single feature of ecclesiological interest is perceptible in a distance of 360 miles. The country, indeed, is very thinly populated, so that churches of any kind are rare; and those which do occur are apparently modern or date only from the last century. They are unpretending wooden structures; but their belfries, mostly detached, are more indebted to fancy, and being covered with shingle-tiles, like armadillo scales, are often pretty. Of the remarkable old wooden churches peculiar to the country, I could hear of but three, viz., Borgund, so well figured in Sir Charles Anderson's "Tour in Norway," Hitterdal, near Kongsberg, and perhaps Sooner, near Frederickshald.

Trondhjem, however, boasts a very beautiful stone cathedral, which, even now that it has retired from the nave, as some shell-fish do from the spire of their shell, leaving it to crumble into dust, is a building of great interest.

It is dedicated to S. Olaf. The plan is cruciform, with central tower: and a smaller west tower terminated each nave-aisle, forming a Tau cross; at the end of the choir is an octagon larger in diameter, surrounded by an aisle whence three small chapels radiate; in addition to which there are chapels on the east side of the transepts, and another on the side of the north choir-aisle; these, with porches, complete the plan. The dimensions are said to be 346 ft.² in extreme length, by 140 ft. in extreme width; and as there is no lady-chapel (unless it be the octagon), the visible length is greater than these measures would at first indicate.

The date of the foundation of the present cathedral, as given by Mr. Laing, and corroborated by the style, is 1180 or 1183; of this period are the transepts and their chapels, and the lower part of the choir and its aisles, being rich Transition to Pointed. The octagon and its aisles and chapels are complete First-Pointed, though the lower part is early. By the same authority the foundation of the nave is fixed at 1248; the style approaches Middle-Pointed. Lastly, the screen between the choir and octagon is complete Middle-Pointed, and the clerestory probably dates from the eighteenth century.

Commencing at the west end, and proceeding eastwards, we first note the west front. It forms one long, straight line, the whole reduced

¹ [Our correspondent will find a ground plan of the Cathedral in page 28 of the present volume, reprinted from Mr. Fergusson's Handbook, in our review of that work.—ED.]

² [Mr. Fergusson's scale gives a length of slightly over 300 feet.—ED.]

to the height of the aisle walls, and supported by clumsy masses of masonry arresting its fall. There appear to have been three doorways connected by a panelling of large, sharp-pointed arches, each subdivided, and having shafts with foliated caps: above this is a row of niches containing statues, of which but five, in a mutilated condition, now remain—one is S. Denis. No admission to the nave could be obtained, but I believe it to be perfectly gutted, and the materials used for repairs. The nave-aisles, still very perfect, comprise seven bays, the centre on each side being occupied by a doorway excellently moulded and covered by a triangular hood; the windows consist of twin lancets and a circle above, connected by the exterior mouldings; the original jamb-shafts are now wanting.

The north transept is an example of how little mediæval architects cared about interfering with earlier work; for the original Transition-to-Pointed arcading is cut up by later insertions, especially a huge window (now blocked), from its mouldings apparently Middle-Pointed. The arches are sometimes round, sometimes pointed, and the upper part enriched with dog-tooth. The doorway in the porch in front is round-headed, once recessed, and richly decorated with Transitional ornamental mouldings. Above, in an arch-head, is an incised marble slab representing S. Michael piercing the dragon—good, and quite perfect. The flanks of the transept project a little, and are also arcaded, and the angles are worked into bowtells.

The south transept bears considerable resemblance to the north: within they are very similar. A low, round-headed arcading is carried round the end and west side; the triforium consists of shafted arches, each divided into two with a quatrefoil in the head: the clerestory is composed of much larger, round-headed arches, with banded shafts, and pierced with smaller windows of the same form: there are remains of vaulting shafts. On the east side of each transept, beneath the triforium, is a large round arch, triply recessed and very richly *chevronné*, that on the south side being now blocked, while the west opens into a chapel arcaded all round and vaulted. Beside the round arch, is a large pointed one, with remarkably rich mouldings, and covered by a triangular hood: just within it is a trefoil-headed piscina or aumbry.

The central tower is carried little higher than the roofs, and now has a pyramidal cap. It stands on four lofty arches, richly moulded, and resting on many-shafted piers: that on the west is, of course, built up now.

The choir is the least interesting part: its piers may have been encased in masonry to strengthen them, but at all events now present only rectangular masses with a simple form of impost: or rather, the arches, which are pointed, appear to have been cut straight through the solid wall; there are none visible on the north, but on the south are four, that to the east being narrower than the rest, and having a sub-arch and shaft. The clerestory is equally plain and rude: it consists of three windows on the north, and four on the south.

Of all the Protestantized cathedrals or churches I ever saw, perhaps none equals this. On each side are three, or even four, tiers of private

boxes, not very regular in form or size, but comfortably glazed and curtained: the pews below are strictly preserved, so that the few poor people who do attend the service must stand all the time, and on the cold pavement—no light punishment in that climate, even in summer. A constant expectation is both audible and visible, though whether I am tracing cause and effect may be uncertain.

The choir aisles are very narrow indeed, and now quite useless, except as providing access to the boxes by means of staircase and corridor. They comprise five bays, the centre being occupied by a doorway opening into a shallow porch with triple shafts, arches, and arcading: the other four bays each contain a large arch enclosing two lancets and a circle: in the mouldings are rows of dog-tooth, both inside and outside: the shafts have foliated caps, and those on the exterior are pointed and peculiarly flattened in section. At the east end is a single very small lancet under a larger, sharp-pointed arch. All along beneath the windows runs a good arcade, but the shafts are gone. The caps and part of the vaulting shafts, beautifully enriched with dog-tooth, remain, and even the entire vaulting of the east bay of the north aisle. Beneath the corbel-table is a flowing ornamental moulding, apparently original.

We now come to the most interesting feature in the cathedral: this is an open stone screen, separating the octagon from the choir, and filling the entire eastern arch of the latter. It is exceedingly beautiful, light, and elegant, and so far as I am aware, unique; for I do not remember any ancient example, nor, indeed, any modern one, except the design for a chancel-screen, at Hatford, Berks, exhibited by Mr. Brooks at the Royal Academy two or three years ago, and reviewed by the *Ecclesiologist* at the time.¹

In the lower part it is divided into three sharply-pointed unequal arches, the centre being the largest, and reaching three-fifths of the entire height of the screen; they are very richly moulded, and spring from foliated caps and clustered shafts, the innermost of which (in the case of the side arches) are crocketed all the way up. The centre arch is subdivided into three arches, with a little tracery in the head, and they rest on peculiarly slender single shafts of marble, while from below the capital of the middle one springs an ogee, doubly feathered, and supporting a statue on the apex—probably S. Olaf. Above the centre arch runs a battlement and then a large arch, like a window, divided into two, and enriched with the ball-flower: in front of the shaft which forms the division is a fine rood: the space above the side arches is filled in with two tiers of ogee-headed niches, partly blank and partly pierced with windows. The hood-mould also contains a row of ball-flowers. Remarkable as the general idea of such a screen is, the exquisite beauty, and delicacy, and lightness of the design render it doubly interesting.

Passing through the arch we enter the octagon. Its diameter is

¹ [Our correspondent forgets, of ancient specimens, the something similar, though more simple, triple chancel-arches at Westwell and Capel le Ferne, both in Kent. In modern churches, Mr. Butterfield's screen at Cumbrae is a complete parallel.—Ed.]

greater than that of the choir, while the height is quite as great. Each of its sides open to its aisle by a fine arch with foliated caps, and divided into two by a sub-arch with tracery in the head: a screen of perforated tracery occupies the lower part. The triforium is good, and consists of two arches on each side, again sub-divided: an unequal triplet with detached shafts, and gabled on the exterior, forms the clerestory. The whole is vaulted, with shafts springing from the ground: the external roof is an ugly kind of dome. The pavement rises several steps from the choir, and again at the altar, behind which, almost appearing to stand upon it, is a cast of Thorwaldsen's gigantic statue of "THE SAVIOUR."

The aisle surrounding the octagon has on the north-east and south-east sides two plain lancets, and a disconnected trefoiled circle above: beneath runs a very fine arcade of intersecting pointed arches, ornamented with an embattled moulding and an enrichment almost like foliage. The three chapels radiating from the aisle are quite small squares: the arches opening to them are very rich, and have nook-shafts, pointed in section, and remarkably flattened, and the caps boldly foliated: the windows are trefoil-headed lancets, and the dog-tooth occurs in the vaulting: the angles are flanked by pinnacles, each surmounted by a rampant animal. In the south side of the aisle is a little doorway, which opens to a well, instead of the expected staircase; beside it is a piscina.

The chapel of S. Clement is that mentioned as adjoining the north aisle of the choir. At the east end is a semicircular apse, from which it is separated by a double row of three pointed arches, well moulded, and ornamented with the chevron; the caps have good foliage, and the outer shafts are banded.

There are no monuments or inscriptions of any interest.

I have thus described Trondhjem cathedral at, perhaps, too great a length, but my excuse must be that the particulars of a building, from local position so seldom in the route of any archæologist, yet so rich and beautiful, and in so many respects identical with the Gothic of old England, well deserves to be more generally known.

A. H.

COMPETITION FOR A NEW CHURCH AT BERN.

Bern, September 29, 1856.

DEAR SIR,—It has for long been the desire of "The Catholic Parish of Bern" to build a suitable church, as they have hitherto had the use only of the choir, and during service, of part of the nave of one of the Catholic churches (formerly the chapel of a conventual establishment) of the town. But it has been until now impossible for them to carry into effect this wish, from the disinclination of the bigoted Protestant town-council to concede a site for this purpose; and but for the Revolution and change of system of 1848, this obstacle might have still continued. The introduction however of new elements, and more liberal views into the government of the Canton and the above body, by the event re-

ferred to, has, amongst other results, had that of obtaining for the Catholic community at Bern, the grant of a site on which to build a church, although even under these circumstances it has taken eight years to effect this object.

The site has now however been granted, and it is probable also that a vote of money towards defraying the expenses of the building may follow. "The Catholic Parish of Bern," having already collected a certain sum to apply to this purpose, have therefore determined to commence the building early next summer, and with this view, they now solicit of architects, here and elsewhere, plans for the future church, under certain conditions, and have appointed certain premiums for those which shall be considered most appropriate by the jury appointed to decide upon them.

I have the honour to inclose herewith, copies of these conditions, together with a plan of the proposed site, and to request that you will submit them to architects, members of the Ecclesiological Society and others, who may be inclined to take part in this competition, which is open to those of all countries.

I beg to add some observations in explanation of certain of these conditions, and in doing so, I will refer to them merely by the figures prefixed to each.

(2.) The Cantonal government has insisted on the chancel being placed at the west end of the church, (marked on the plan by a cross) "in order to secure the chief façade of the building being turned towards the Hotel de Ville!" This will almost prevent the possibility of there being a constructional east window, since it is wished by the committee, that the church be the whole length rendered possible by the site, and that the chancel wall therefore, be built against the house immediately adjoining. It is indeed hoped that sufficient funds may be collected to purchase this house, but the space thus acquired, would be so narrow, as to render it advisable in such case, rather to throw it into the church, or into the space between the church and the Rathhaus, than to leave it vacant, for the purpose of affording what must be very scanty and insufficient light to the chancel window.

The "Vestibule" or narthex mentioned, is a *sine quâ non*, under the circumstances and ardent Protestantism of this town. It will of course be desired, that the church should always be open for worshippers, but it would be impossible to leave it so in this place unguarded, and the means of the Catholic community are not sufficient to afford the outlay necessary to provide the salary of a constantly attending *Suisse*. It is therefore proposed to partition off by closed *grilles*, an ante-chapel at some distance from the (ecclesiologically) west end, to the east (*really*) of which would be the entrance.

Mention is made of a gallery for the organ, and tribunes over the ante-chapel. This is under the supposition, that this will be found the most convenient position for the former; but it is not intended to confine architects to so placing it.

It is also supposed, that the chief entrance will be placed at the west (really east) end. But, neither is this considered necessary, in case architects should desire rather to place it to the north or south. Only

there must be an entrance (to be always left open) admitting worshippers to the ante-chapel to the west (really east) of the grilles.

The third condition means that there must be one altar in each aisle at their constructional east ends, besides the high altar, and one in the Lady-chapel.

(5.) I find it is considered, that the total expense of the building roofed in, exclusive of *any* fittings, should not exceed 150,000 francs. It is reckoned that the fittings of *all* sorts may amount to 100,000 francs more.

The stone to be employed will be (for the basement courses) hard primitive limestone from Soleure (about twenty-five miles off) to be had in large blocks. This locality will be next summer accessible by railway. For the rest of the building, the Tertiary limestone of this neighbourhood, called popularly *Molasse*, which is very easily worked, and is a good durable stone, well adapted to all sorts of carving and ornament, and of an olive green colour. I will forward, as soon as I can procure them, estimates of the cost of these different materials delivered on the site, and of the rate of wages here.

(7.) It is not, of course, intended to bind architects to placing the tower here.

I find, with regard to the tower, that the Catholics would wish to have it, but rather fear it may occasion objection on the part of the town if too conspicuous. They have for twenty years been in the habit of ringing a bell for service, and accommodation *must* therefore be provided for bells. I suggested the tower only being completed up to the belfry stage inclusive for the present, in order to increase the funds applicable to the main building. This might it seemed be admissible, but it would evidently be more acceptable, if the complete building were included in the sum which may be disposable. As to the amount of this sum, it is not yet known, as it must depend chiefly on voluntary subscriptions, but it is supposed that 300,000 francs will be the utmost that can be collected. This would be 50,000 francs more than I have indicated above, as the probable cost of the edifice fully complete, and this sum would be applied to paying for the adjoining house, if acquired.

(1.) I omitted to observe under this number, that I perceive the Curé and others, would wish that the dedication of the church should be as plainly as possible indicated in the architectural exterior ornamentation.

Lastly, I learn, that the Bernese architects by no means expect to gain the prizes, or that any design of theirs for the church should be selected. But they would feel jealousy and annoyance, and this would be shared by the authorities of the town, if the Bernese architects (master masons rather) were not employed to contract for the work. English architects therefore, desirous of competing, must be ready, I conceive, from prudential motives, to employ Bernese contractors to execute the work.

It will be observed, that no engagement is made, that the design obtaining the first prize shall be executed. This arises from the uncertainty there is as to the funds which may be disposable, and the possibility that the best design may be too expensive to carry out.

I shall be very happy to endeavour to procure any other information which may be requisite.

I remain, Dear Sir,
Your's very truly,

A MEMBER OF THE ECCLESIOLOGICAL COMMITTEE.

To the Secretary of the Ecclesiological Society.

P.S.—Since writing the above, I have learnt by inquiry of a foreman at some works now going on here, that the hard limestone for the basement can be delivered on the site at from 45 to 50 centimes the cubic foot, and the *Molasse* at 33 centimes the foot. Masons' wages are from 1 fr. 50c. to 2 fr.¹

[We subjoin these conditions, reprinting them in the authoritative French translation of the original German. The plan referred to lies for inspection at 78, New Bond Street. It is unfortunate that we did not receive the communication till after the publication of our last number.]

“ PROGRAMME D'UN CONCOURS DE DESSINS D'ARCHITECTURE.

“ Le collège des anciens de la paroisse Catholique de la ville de Berne invite Messieurs les Architectes à vouloir bien lui envoyer des plans de son église à construire selon les données et conditions suivantes :

“ 1. Cette église, dédiée aux Apôtres S. Pierre et S. Paul, ne sera d'un libre aspect que de trois côtés, et elle n'aura, d'après le plan de situation ci-joint, qu'une longueur de 150 à 170 pieds sur une largeur au plus de 85 pieds.

“ 2. Elle doit renfermer, un vestibule, trois nefs, le chœur (qu'on est forcé, à cause de la situation du local, de placer à l'Onest,) ayant d'un côté la sacristie, de l'autre une chapelle de la Sainte Vierge, et une galerie au dessus du vestibule pour l'emplacement des orgues. On désire que des tribunes puissent être établies, pour les assistants au Service Divin, dans les deux extrémités latérales de cette galerie. Le chœur, la sacristie, et la chapelle de la Sainte Vierge, seront voutés en pierres.

“ 3. Outre l'autel de la grande nef, on en demande deux dans les nefs latérales près de l'entrée du chœur. La chaire, les fonts baptismaux et quatre confessionnaux doivent être placés convenablement.

“ 4. Le vestibule à l'entrée de l'église, devant rester à toute heure de la journée ouvert et d'un libre accès, les trois nefs en seront séparées par une grille en fer.

“ 5. Le style d'architecture de ce monument est abandonné entièrement au bon goût de l'architecte. On exige cependant que le caractère d'une vraie église Chrétienne y soit bien distinctement exprimé, avec ses religieux symboles. Tout plan qui n'offrirait pas ce caractère sera considéré comme non-venu. Les fonds à employer pour cette construction provenant de dons pieux et gratuits, en grande partie encore à recueillir, il est nécessaire d'y éviter toute dépense d'un luxe dispendieux.

“ Messieurs les architectes voudront bien faire consister la principale beauté de ce monument dans ses belles dispositions, ses justes proportions et sa solide et exacte exécution.

“ 6. Cette église devant être élevée de 20 pieds au-dessus de la terrasse de

¹ Our correspondent has subsequently forwarded to us a note from the Cantonal architect in which the price of Soleure limestone is estimated at two francs the cubic foot; and the *Molasse* at one franc the cubic foot. This letter, which contains some further prices of timber and of labour, is also deposited for inspection with our publisher.

l'Hôtel de Ville, le mode le plus convenable d'établir un chemin pour voitures de la ville à cette terrasse est à indiquer dans les plans et devis.

"7. C'est à ce mur de terrasse qu'on pourrait peut-être le plus convenablement adosser une tour, laquelle servirait aussi de contreforts au mur de soutènement, un peu long, septentrional.

"8. Les plans, coupes et élévations doivent être dessinés sur une échelle d'une ligne pour le pied décimal Suisse 1-100 de l'exécution. Le pied Suisse est égal à trois décimètres. Ils doivent être remis, pour le 1^{er} Mars, 1857, à l'adresse du soussigné.

"9. Ces dessins seront munis d'un motto accompagné d'un couvert, cacheté, contenant le nom et l'adresse exacte de l'architecte.

"10. Le premier prix est de 1,500fr. Quatre accessits seront honorés, deux chacun d'une médaille en or, et les deux autres, d'une en argent.

"11. Les plans qui obtiendront le premier prix restent propriété du susdit collège des anciens.

"12. Une commission d'architectes impartiaux décidera de la distribution des cinq prix.

"13. Pour de plus amples informations à s'adresser au soussigné.

"ED. STETTLER, Architecte.

"Berne, le 25 Août, 1856."

APPROPRIATION OF COLOURS BY THE ANCIENTS.

[Our correspondent has, in this paper, with much labour, satisfactorily proved a disputed point, which is not without its great interest in the criticism of ancient religious pictorial art. We may perhaps urge upon him the expediency of as much conciseness as possible in his next communication; and may express the wish that he would consult Ayala's work, "*Pictor Christianus Eruditus, sive de erroribus qui passim admittuntur circa pingendas atque effingendas sacras Imagines Libri Octo.*" We shall be curious to learn whether, at least in the Spanish school, there was so much licence in the appropriation of colours as our correspondent has shown to have been permitted in other countries.—ED.]

To the Editor of the Ecclesiologist.

SIR,—I have for some weeks been examining several of the best MSS. in the British Museum, with a view to see how far the ancients appropriated colours, and more especially how far they used the blue mantle and red tunic, as symbolical of or appropriate to the Blessed Virgin. For this purpose, I have chosen some of the best books of each period, and that simply on account of their excellence, without knowing, in fact, beforehand, whether they would be in my favour or no. The examples, therefore, may be taken as fair specimens of the MSS. of the several centuries, and if I can prove my point satisfactorily from these, then, I think, we may take it for granted that an examination of any larger number would only confirm it. All my authorities will be European, as there is, I believe, no pretence that the Eastern Church appropriated any, or, at any rate, these particular colours.

Before I proceed to examine the MSS., I would remark upon the great

improbability of appropriation in the case of one particular saint, when there is not the shadow of any such fact with regard to any other. Our Blessed LORD Himself has, confessedly, no appropriate dress. There does, however, appear to be an appropriation in the case of S. Mary, but I shall show that it is only apparent. If there was really a symbolical dress for her, there would, without doubt, be one for our Blessed LORD: and again, one would think that the earlier the example, the more likely it should be symbolical. For it would seem a strange thing that a symbolical dress, if ever, should be appropriated just when ecclesiastical art was on the decline, and gradually being secularised. But this is what we must believe, if we hold that blue and red were symbolically appropriated to S. Mary. If you will examine the accompanying statistics, you will see that scarcely any miniatures, down to the beginning of the 14th century, have these colours for her; although, in nearly all, that particular combination of colours is an especial favourite; and that it is not uncommon for almost any other saint or person but S. Mary—more especially for our LORD, and only occasionally, and always æsthetically, for the Blessed Virgin. You will find that in all the MSS. of a Byzantine character, and the very exquisitely transitional style, of which *Additional 17341* is a splendid example, and even as late as the end of the 14th century, e. g. *Royal 2 B 7*, even the blue dress was not very usual, much less the blue and red together. You will not only find different dresses in different books, but also in the same,—sometimes as many as five, six, or even more. Often, however, with the principal saints, we find the same dress used throughout the MSS. As we get into the 14th and 15th centuries, we find the blue dress usually given to S. Mary, but not to her alone. In England, France, and Germany, she seldom has the red tunic; but in Italy she generally has, except in the same picture with our Blessed LORD, and then she seems to have her dress entirely blue—He of blue and red. Now and then, they will be both in the same colours. As we get to the 15th and beginning of the 16th centuries, we find a positive mania for blue and red. Every miniature bears marks of it. Then among others, S. Mary almost invariably in Italian, and not unfrequently in other European examples, has these colours; and I think that an examination of any number of MSS. will show that without doubt they were given to her and our LORD as being the favourite colours, and not at all symbolically. For at that late period, the artists were not only unsymbolical, but even giving up all conventionality. In the later period, especially in Italy, they were actually adapting the architecture and ornaments of Pagan Rome to Christian subjects. It is from these later examples, from the beginning of the 15th century, that those have taken their idea who have imagined that the ancients appropriated colours. They are misled as to the fact, by the great galleries, with their hundreds of more modern Madonnas, and they have guessed at the reason, when the fact itself was not true.

The very general appropriation of these colours in later times, is accounted for thus: 1st, by the intrinsic beauty of the contrast and the love of that age for it (it was borrowed from the Greeks.) 2nd, By the copying spirit of the Italians, who have rigidly followed the heads

of their different schools, and in their turn been copied in this point, as in many others, by the rest of Europe. Nor is there anything strange in this. Ancient Rome copied Greece, or employed Greek artists; Byzantine Rome did the same; Italy of the Renaissance period copied the works of ancient Greece and Italy. No wonder, then, that when they had hit upon so favourite a contrast, they should have gone on copying themselves.

And now for our authorities. The Greeks being the source from which the West originally derived its arts, I have selected four or five examples, to show that they knew nothing of appropriation, and so not of symbolism of colour, though they were very fond of contrast, and especially of blue against red. As, however, the Greek MSS. are rather wanting in miniatures, I shall compare the colours used for the Evangelists, the most usual subjects for illustration. In all the examples the mode of treatment is almost identical, strictly conventional, even in minute details, but not so in colour.

1. (a) *Harleian* 5785. Evangelia, Sæcl. 10 or 11.

2. (b) *Burney* 20. Evangelia, 1285.

3. (c) *Burney* 19. Evangelia, Sæcl. 13.

4. (d) *Additional* 4949. Sæcl. 10 or 11.

5. (e) *Harleian* 1810. Sæcl. 11.

6. S. Luke and S. John, in *Additional* 11836.

S. Matthew, 1st, slate and blue; 2nd, slate and blue; 3rd, red and blue (very bright); 4th, green and blue; 5th, red and blue.

S. Mark, 1st, brown and pink; 2nd, blue and red (very bright); 3rd, violet and blue; 4th, violet and blue; 5th, blue and yellow.

S. Luke, 1st, red and blue; 2nd, crimson and blue (very bright); 3rd, green and blue; 4th, red and blue; 5th, red and blue; 6th, red and green.

S. John, 1st, lost; 2nd, violet and blue (same as S. Matthew); 3rd, violet and blue; 4th, green and blue; 5th, red and blue; 6th, red and slate.

With these compare 1. (f) *Egerton* 608, Evangelia (Latin) Sæcl. 10 or 11; and 2. (g) *Harleian* 2821, do. Sæcl. 10: both of the very highest class, and strictly following the Greek type.

S. Matthew, 1st, green and yellow; 2nd, violet and blue.

S. Mark, 1st, blue, buff, and white; 2nd, bright green, buff, and white.

S. Luke, 1st, red and blue; 2nd, blue and white.

S. John, 1st, blue and buff; and in another miniature, green and yellow; 2nd, red and white, and in another miniature, chocolate and white.

Besides this, the Evangelistic symbols, though so entirely conventional, do not agree in colour. In No. 1, S. Mary occurs, 1st, in white and black; 2nd, white and slate; 3rd, in white (all whites in the early MSS. being shaded with blue, red, or some other colour); 4th, in buff and blue. In No. 2, she is 1st, in white, blue, and green; 2nd, in white and chocolate; 3rd, in blueish and violet.

There is, therefore, no appropriation in any of these MSS., though in one or two there is an accidental sameness, owing to the very few colours used.

(h) *Additional* 19352. *Evangelia cum Canticis*, A.D. 1050. This is one of the most interesting Greek MSS. I have seen, and is much illustrated. Blue and red are a favourite contrast, but the most distinguished colour seems to be a purple, which we accordingly find as the dress of our Blessed LORD, Kings Saul, David (when king) and Solomon, S. Mary, &c., &c., being as much used as blue in later times. S. Mary occurs 16 times, always in purple or purple and blue. The same colours, however, are also used for S. Joseph, our LORD, (Who is usually in blue and purple) S. Paul, S. Simon, common persons, angels, Joseph of Arimathæa, S. James, S. John, &c. Throughout the MSS. the same saint is usually in the same dress, with a few exceptions, but several saints have the same colours, e. g. Saul, David, and Solomon, are all dressed, when kings, in the very same purple and gold dress,—no doubt, the royal robes of the time. Blue and red are common together (in 20 miniatures,) and so are red and blue, but not for S. Mary.

(i) *Harleian* 1810. (As above.) S. Mary is 3 times in red and blue; S. John, S. Joseph, and a priest, being in the same colours in the same miniature. She is 4 times in purple and blue; another woman being, in one case, in exactly the same dress. There are 15 other figures in red and blue, including our LORD, S. Matthew, S. Luke, S. John, Elias, S. Peter, S. Joseph, several Apostles, Adam, &c. Our LORD has six dresses, viz., Blue and red, red, red and blue, blue, chocolate and blue, blue and purple, green and red; S. Peter is generally yellow and blue. To show, however, how little attention was paid even to appropriation, in a miniature of the Pentecost, we have all the Apostles arranged alternately half in red and blue, and the others in yellow and blue. In another, we have nearly all the people in red and blue.

(j) *Additional* 11846. A Psalter, English, Sæcl. 13, Latin. 1st, Our LORD is in buff and blue; 2nd, the Eternal FATHER, in green and red.

(k) *Lansdowne* 381. Latin, Sæc. 11. S. Mary is, 1st in red and green; 2nd red, green, and blue; 3rd blue and slate. S. John is in slate, red, and blue.

(l) *Lansdowne* 383, Latin, beginning of Sæcl. 12. Our LORD has five dresses,—three times red and blue (the Eternal FATHER being in the same); once in blue, green, and red; once in blue and green; and once in red, green, and blue. S. Mary occurs four times: 1st, in green, blue, red; 2nd, in red, green, and blue; 3rd, in blue head-dress, and a light pink tunic; 4th, in red head-dress, blue chasuble, purple and blue. The angels are arranged, as they very often are, in alternate colours, e. g. 1st, green and pink, with red and blue wings; 2nd, pink and green, with red and green wings.

The five following MSS. are among the finest of the kind in the Museum—all of the Byzantine type.

(m) *Caligula* A 7. *Evang. in lingua Danica, cum picturis; liber quondam Canuti regis.* S. Mary occurs four times: 1st, in a green mantle, blue dalmatic, and white tunic (shaded with red,) the angel Gabriel being in blue, red, and green; 2nd, S. Elizabeth and S. Mary, one in blue and white, shaded with pink, the other, probably S. Mary, red and green; 3rd, she is in green and buff; 4th, in buff, blue, and yellow.

(n) *Royal* 1, D 10. Psalter, Sæcl. 10 or 11. This is a very fine

book, and the colours of blue and red are used for almost every one but S. Mary, but more especially for our LORD. There is, indeed, one miniature of S. Mary, in blue and a very faint pink, though, in the very same page and subject (The Crucifixion) she is in grey and white; the centurion being in blue and red. In this case, the dress is purely æsthetic. The arrangement is as follows: S. Mary, in blue and red; our LORD's dress red, the cross blue, and the border round the miniature red and blue. There are 7 other miniatures of the Blessed Virgin in other colours, viz. pink, pink and white; (the angel Gabriel being blue and red,) pink and green, and grey and red. There are 27 miniatures of other persons in blue and red, and among them our LORD nine times, Moses, Mary Magdalene, S. Peter, John Baptist, the Centurion, and Judas.

(o) *Royal 2, A 22.* Psalter, cir. Sæcl. 12. 1st, S. Mary is in a blue head-dress, pink mantle, and blue tunic,—the angel Gabriel being in a red mantle and blueish tunic; 2nd, (the Salutation,) S. Mary, in blue head-dress, lake mantle, and white tunic (Elizabeth being in pink head-dress, blue mantle, and green plaid tunic); 3rd, S. Mary, in a slate head-dress, puce mantle, blue dalmatic, and white tunic. Our Blessed LORD is once in pink and blue, once in bright red and blue. Jonah is in red and blue, and again Jonah is red, and a fisherman is blue. King David is in blue and red, so that there is clearly a great partiality for blue and red, but no appropriation of colour.

(p) *Royal 2, B 3.* Psalter, Sæcl. 11 or 12. S. Mary is once in blue and red, and seven times not. In the Jesse tree, all the kings are in blue and red, but S. Mary is in green and red, and our LORD in red and blue. In the Annunciation, S. Mary is in blue, lined with red, with white tunic; the angel Gabriel is in red and blue. The lilies are alternately red and blue,—all clearly æsthetic. In another instance, S. Mary is in greenish, lined with red, and blue tunic; S. Joseph being in reddish, lined with green, and blue tunic. Again she is in greenish and blue, and in another, chocolate and blue; S. Joseph being blue and chocolate, another in green and white: our LORD and a saint being in blue and red, and others—some blue and some red. She is once in blue and pink, and once in blue and green, though some of the Apostles are in blue and red. Our LORD is eight times in blue and red. There are fifteen other persons dressed in blue and red, including Shepherds, one of the three kings, Herod, soldiers, the woman in the High-Priest's palace, King David, the High-Priest, &c., &c. In this book, if there is any appropriation of the two colours, it is to our LORD: but the fact is, that there is none. S. Mary is different in each miniature. There were so few colours, that so beautiful a combination as blue and red was naturally a favourite with all the old artists: and so, besides the above-mentioned instances, we have angels alternately in red mantle and blue tunic, and blue mantle and red tunic; others alternately red and blue; some soldiers red, some blue; Judas red and blue; the High-Priest blue and red, &c.

(q) *Egerton 1066.* Psalter et Cantica, Sæcl. 13. S. Mary's dress is usually blue and red or puce: twice she is in white head-dress, blue, and red,—Gabriel and our Blessed LORD being in blue and red. In

another, she is in pink and blue (S. Joseph being in blue lined with red.) In another she is in blue and puce, one of the three kings being red, and the other blue. This book also shows their love for blue and red, as does also the following, which is a similar one.

(r) *Lansdowne* 420. Psalter (English) Sæcl. 13. In this book, which is a fine one, scarcely any colours are used but blue and red; and consequently we find S. Mary twice in white head-dress, blue, red, and white. One of the kings is in blue and red, and the same, in the next page, is in red and blue. The 2nd and 3rd kings are both alike in one miniature, and in the next page different; in two other pages they are again different. S. Mary also occurs 1st, in white head-dress, red, blue, and white,—S. Elizabeth being in white head-dress, red, slate, and white; 2nd, in white, blue, and pinkish (a sort of salmon-colour); 3rd, in blue, white, and pinkish: though there are ten other miniatures in blue and red, including one of the three kings, Herod, David, Solomon, our Blessed LORD, two Apostles, &c. David's attendant is in party-colour, half blue and half red. Our LORD occurs once in blue, white, and pinkish, exactly like S. Mary; twice in blue and red; twice in blue and buff; twice in blue and white (S. John being in the same dress,) twice in white; once in yellow and brown, and once in brown and green; and Judas is in the very same dress as S. Peter, in the very same miniature, so that there is no distinction of dress whatever.

(s) *Arundel* 157. Psalter, Sæcl. 13. In this very beautiful MSS. there is positively no appropriation of colour at all, though the Blessed Virgin is in one or two miniatures dressed in blue and pink, or blue and scarlet; yet she is so often in other colours, and so many other persons are in these, that there is certainly no symbolical use of them in her case. In two instances her colours are blue and pink; in one, blue and scarlet: but curiously enough, the maiden in the High-Priest's palace is in an identically similar dress, and S. Joseph is in red and blue. In ten instances, she is in other colours: 1st, in white, shaded with blue; 2nd, pink, yellow and white, (the one of the three kings is in blue and red); 3rd, yellow and buff: though S. Joseph is in blue and pink, and our LORD in blue and red, and in another S. John is in blue and red; 4th, red and bright green, her attendant being similarly clad; 5th, lake and white; 6th, white (our LORD being blue); 7th, green and white; 8th, puce. So that we have 10 or 11 different dresses for her, in thirteen miniatures. But this is not all; there are 32 instances of others, in blue and red, including the Eternal FATHER, our Blessed LORD, S. Peter, S. John, an angel, a Prophet, a king, S. Anne, S. Simeon, Herod, a money-changer, a scourger, &c. The whole book abounds with instances of æsthetic arrangement; and to such an extent does the passion for contrast prevail, that in the miracle of feeding the multitude, the heads of the people are alternately red, brown, and flaxen.

(t) Private. *Antiphonarium*, Sæcl. 14 ineunte. In this fine fragment S. Mary is once in violet and red, once in violet and green. Our Blessed LORD is once in blue and red, once in red and blue. King David is in blue and red.

These are probably all the MSS. of a Byzantine character that I shall

adduce; and I think that any candid reader who will take the trouble to understand the examples, will admit that there is in none of them any appropriation of colour, and certainly not of the two asserted to belong to S. Mary. In one or two, there will be the same colour throughout for the same person, but then the next MS. to it, of a precisely similar character and type, will have quite different. In one or two, also, blue and red occur for S. Mary; but in the same books she is in other colours—generally in several. The foregoing examples, I think, prove incontestably that whatever were the prevailing and favourite colours, they were usually given to S. Mary: not, however, to her alone, but also to our Blessed Lord, kings, and great persons.

There has been some difficulty, without being tedious in detail, in describing the early dresses: for in fact, down to the 14th century, the Blessed Virgin's dress is not a mantle and tunic at all; the outer dress, in all Byzantine examples, is a sort of "bernous," or hooded cloak, covering the head, and about two-thirds of the figure. It was the usual dress of all women, and only differed in colour. As we get later, the dress changes with the fashion of the time. In the 14th and beginning of the 15th century, it was very elaborate, there being often in the larger and finer examples four or five distinct parts, all of different colours. In the middle of the 14th, however, we begin to meet with the mantle and tunic, which became almost invariable in the 15th and 16th centuries. To my mind, this fact is as strong as any against all appropriation. If the ancients clothed their saints in dresses of the time, so that the date of a book can be distinctly told by the costumes (our Lord in majesty will often be in much the same as King Herod on his throne, viz., the royal dress of the time,) it would be a strange thing had they been so very conventional in colour, and in colour only: colour, in which, all the world over, there has been more fashion than in anything else. But really there *was* as much fashion in colour in the middle ages as there is now. This, I am sure, must strike any one who is conversant with the illuminated books of the different periods. In conclusion, S. Mary occurs in the 15 MSS. 14 times, in blue and red, and 70 times in other colours. There are upwards of 130 miniatures of other persons, in blue and red, and the Blessed Virgin appears¹ in

¹ The colours are as follows.

- | | |
|--------------------------------|------------------------------|
| 1. White and blue. | 18. Buff, blue, and yellow. |
| 2. White and slate. | 19. Grey and white. |
| 3. White. | 20. Blue and red. |
| 4. Buff and blue. | 21. Pink. |
| 5. White, blue, and green. | 22. Pink and white. |
| 6. White and chocolate. | 23. Blue, pink, blue. |
| 7. Blue and violet. | 24. Blue, lake, white. |
| 8. Purple and blue. | 25. Slate, red, blue, white. |
| 9. Red and blue. | 26. Green and red. |
| 10. Green, blue, and red. | 27. Blue and buff. |
| 11. Red, green, and blue. | 28. Yellow and brown. |
| 12. Blue and pink. | 29. Brown and green. |
| 13. Red, blue, purple, & blue. | 30. Pink, yellow, white. |
| 14. Green, blue, and white. | 31. Yellow and buff. |
| 15. Blue and white. | 32. Green and white. |
| 16. Red and green. | 33. Violet and red. |
| 17. Green and buff. | 34. Violet and green. |

the extraordinary number of thirty-four different colours in the fifteen books.

I shall, with your permission, examine in my next the MSS. from the end of the 13th, to the 15th century.

Yours faithfully,
J. C. J.

Sept. 20, 1856.

ON ECLECTICISM.

SIR,—Every one of your readers must feel indebted to Mr. Greatheed for not suffering such an important and interesting question as that of the bearing of Eclecticism upon the revival of Christian art, from dropping through after its introduction into your pages through M. Lassus' letter to Mr. Hope.

In theory, Mr. Greatheed professes to be an eclectic; but practically, I am happy to believe, he is not one—not even in music. For instance—Does he, in his musical compositions, pick out from ancient music a few bars here, and a few bars there,—in fact, a number of such passages as please him the best,—and then string them together with so much other of his own as his knowledge of thorough-bass and counterpoint shall have enabled him to produce? I do not believe him capable of doing so. And supposing that he did so,—would his pieces pass muster for originality, or even for mediocrity amongst other musical compositions? Assuredly not. Nor can any one who has ever so little of the true spirit of Art about him do otherwise than set eclecticism at defiance, and call it the most debasing and degraded condition to which art can be brought. Whatever may be his views or theories, there can be but little fear of his being led into the practical adoption of it in his works.

Let us, then, see how the case stands. In composition and design, there must always be three conflicting elements at work:—

1. Eclecticism.
2. Developement.
3. Originality and Invention.

In the revival of art, there must of necessity be, for a little while, a preponderance of Eclecticism. It is, and must be, used till art has regained some footing, and is to be looked upon, not in the light of a benefit, but of a *necessary evil*, to be for a time tolerated from lack of a higher principle to take its place. Its place, in due time, is taken by Developement. Developement brings forth unity of style and harmony of design. But Developement *alone* cannot move forward. It requires to be set in motion. It is like an engine without motive power. Something else *besides* Developement is needed for high art. This need is Originality or Invention,—the fire of genius, the very spirit and life of art. But neither is *this* of any real or lasting use *alone*. It is a railroad with broken or disjointed rails, which the train cannot traverse either

with speed or safety. Or it is a ship without a helm. The cargo may be gold, and the helm, as it were, a mere worthless piece of wood; but in the midst of a stormy sea, the whole freight would be readily bartered for the reparation of a broken rudder. Originality is the priceless cargo, but without the helm of Developement it rushes onward upon its own destruction.

Let us apply this illustration to our present purpose. Without *Originality*, design exhibits no spirit, no power, no animation, no life; whilst without *Developement*, it lacks "unity of style," and "harmony."

And now let us see how and why this is. Design, then, is something which comes really and truly, from the heart of the originator himself, *through* his own mind. "Design" is an abstract idea; but in all designs there are and must be "accidents," so to say, or material particles, or circumstances common to all designs of a kindred nature, without which the design cannot be *carried into effect*. And, as many of the "accidents" are common to different works, so also, in like manner, must many of the *ideas* from which the design is originated be common to many designs. But in order that all these may be in perfect harmony, it is necessary that the *whole* should emanate from a common source, and not be jumbled together in a promiscuous manner, according to a thousand different fancies. And a previously invented form or expression introduced into a design, without its having first become the artist's own, so as to come forth again as springing from his own heart and thought, can hardly be by any possibility harmonious with his design. His principles, his feelings, his whole impulses, must lead him and direct him. Nevertheless, this is not enough, for if these are vitiated, they will lead him wrong; if good, they will lead him right: and hence we see how it is that the works of different men, aiming at the same ends, employing the same means, prosecuting the same inquiries, following the same models, do produce such widely different results. "Following the same models! then you do in some way advocate Eclecticism?" some will, perhaps, say. No: this is not necessarily Eclecticism. Eclecticism is the following one's own fancy, and one's own capricious will, in the arbitrary selection of certain and definite and previously-invented forms or expressions which may please the taste. It is copyism, whether it is simply a reproduction of a given detail, or whether it extends also even to the arbitrary and heartless selection of a given *style*. A man may say that such or such a building pleases him. It is, perhaps, a quaint or picturesque manor-house, of late 15th century work,—pleasing in appearance, hallowed by old associations, almost universally admired: whether he copies the exact forms of the windows, of the mullions, or mouldings, or whether he adopts the debased and unscientific form of its four-centred arches, it is equally "Eclecticism," by whatever fair name such arbitrary selection may be called. And will the artist descend to such substitutes for true art, if he has within him a power of producing anything of his own original invention, aided and directed by his perception of the principles of that art? On the contrary, if he has an exquisite example even of the best work, he is not likely to reproduce it in his own design, line for line from his sketch book.

It is hardly possible for him to do so. What then? It is the *idea* itself, and not merely the expression of that idea, which must become his own; and in every case, if the mind of a reproducer is inferior to that of the originator of the beautiful example, the reproduction of the idea will be inferior to its first expression; whereas, if his mind be equal or superior to that of the ancient architect, the original design will be improved by its reproduction. It may be sometimes difficult to define the exact limits of Eclecticism, when it is in this manner mixed up with Originality, or Development; but Eclecticism consists chiefly in the choice of either ideas or forms which it has received from others; whilst the very soul of Design is in the ideas and in the powers of the imagination, which produce a new form, or give new features to an old face.

The application of general principles to the practical purposes of present requirement, constitutes one of the peculiar offices of Development; and the particular direction which Development takes in any age, is influenced by the changes of tone and character which nations and constitutions are ever undergoing, although it has its immediate rise in something that has gone before. And if ever again, and in our own days, Art shall regain the ascendancy which she once reached, or attain to the highest state of perfection of which we can conceive her capable, all that is done by *us* will influence our successors, although they will not—cannot—follow exactly in our footsteps; nor will future generations, if a true spirit of Art does descend from us to them, imitate in an eclectic spirit, but in a spirit of Development.

A man's feelings and principles, if he has any, *must* be inseparable from the man himself; neither can he so far throw them aside as to become a mere machine; yet still he must take—he cannot help taking—much of his tone and character, as well as his principles and his practice, from the age in which he lives, however far he may otherwise be above his age in moral tone or intellectual endowment; whilst, at the same time, he still retains his individual character so wholly and entirely free, that everything which he does bears the stamp and impress of his individuality. Therefore, in answer to Mr. Greatheed's questions, "What is unity of style?" and "How is it to be learnt?" does it not seem (1) that "unity of style" is that in which the same general principles are carried out—that in which the same system of construction and composition is employed—that in which diversity of idea is embodied in a language understood by the generality of those who have to compose, or to read a composition, and (2) That this "unity of style" is to be learned only by community of many hearts and interests in one cause, fostered and promoted by mutual intercourse, and a general conventional agreement as to what *is* good and true. "Unity of design" there may be in the works of one man, unaided by intercourse or agreement with others, but there can be no harmony of many designs with each other, but by some sort of harmony in the spirit and feeling of those who design them; nor, without this harmony, can there ever be a general prevalence of high art. There may be here and there isolated examples, but no general or universal standard. Something, indeed, may be done by means of such intercommunica-

tion as writing affords, or our several architectural Associations and Institutions, but this can never make up for or stand in the place of personal intercommunion. An only child loses much by his isolated position; whereas, in a larger family, all members of it unconsciously help each other to rub off rough corners and peculiarities: character is developed, disposition corrected, passions regulated, and natural impulses directed, by their very coming together. Each one becomes permanently interested in the welfare of the others, and the good name and prosperity of the whole family, and this in a way and degree that can hardly be understood by the isolated beings who, by being made much of in their own homes, become too much taken up with their own selfish interests.

And is not the case the same with us, and our fraternity? I may be told to "look at home." And, truly, whatever others may find and feel in this respect, I can testify only to my own sense of the deficiency of my own relative position. Still, I see no ground for supposing that others also have not the same intuitive, though it may be unconscious craving after some tangible aid which they do not at present possess.

Many may say that all this is too ideal—that common consent and common agreement are not so easily to be secured, and that, even if they were, they would not of themselves insure "unity of design." Granted: I do not say that they would. But seeing that "unity of design" must spring from them, no unity of design can be expected, much less insured, without them. Let us, then, bend all our efforts in this direction, and see if the result will not prove it to be a sufficient and satisfactory answer to Mr. Greatheed's inquiry. There is, however, another side to the question. It is said that the genuine artist's free and unfettered powers will enable him to do all that art can achieve. And certainly there may be one man, perhaps, in an age, who can stand quite alone, the leader of his age, to whose genius every one looks up as an authority and standard for all that is noble and good. And indeed all true artists must in some measure be able to depend upon themselves, and to stand alone:—but how many delude themselves into the belief that *their* love of freedom, *their* distaste of restraint of any sort, is an intuitive and faithful witness of *their* call thus to act independently; whilst the result manifestly proves that it was only a false estimate of their own powers, and an empty admiration of their own impotent performances that misled them. But it is worth observation, that even those who deprecate the use of means and rules, are really in the habit themselves, regularly and constantly, although perhaps unconsciously, of employing rules and restraints, and the discoveries of science, in their own works—rules and discoveries which were imparted to them, perhaps, in childhood, and which have grown up with them as part of their *natural* endowment; whilst the facility with which they use such rules, and the imperceptible manner in which the rules have thus become inseparable from their very life, has taken away their *sense of the need* they have of other rules and other discoveries of a kindred nature, and has taught them to look upon all further aid of a similar sort as fanciful and puerile,—fit only for the most in-

competent and ignorant of their community, and to pass them by with contempt and disdain. And such despisers of rules and forms may take refuge in other truths, which seem at first sight to countenance their view.

You quoted, in your October number, from the German of August Reichensperger, that "spirit alone gives life." And such sayings as this are strained to prove that if a man has but the "spirit of art," it is all that he wants, or need desire. And the truth of the saying is so self-evident, and so entirely beyond dispute, that it is thought to contain a faithful summary of the *whole* truth respecting Art: so true is it that "Spirit alone gives life." The aphorism, however, does not end here, but in the very same breath it goes on to say that "spirit which does not submit to laws and rules, becomes unsubstantial." To this part of the truth, such persons are willing to close their eyes. They as good as say that unless a man has already attained to the end, it is needless for him to employ any means; or that *their* horse is so fleet and so sure-footed, as to be entirely independent of beaten tracks or bridle reins; that curbs and trappings only serve to encumber the noble steed, and that those who are unable to keep him in the right road, or to retain their seats without such useless and despicable appendages, have no business to mount his back at all.

But it is asked again, "If Art is thus to depend upon Developement, and Developement itself is thus to be restrained by rules, what becomes of invention and originality,—the greatest, the highest, the noblest faculty of Genius? The answer is obvious. Such restraints do by no means—do in no wise—check originality, but only direct it and keep it in the right way. Nay, further, there can be no true, no proper, no satisfying Developement, without the aid, and without the exercise of an original mind. The Original mind is the life which animates the otherwise lifeless body of Developement—so essentially necessary to a *living* Developement is individual Genius; so essentially necessary, too, to the very *existence* of an Art, is a body wherein the vital principle may reside. For example: Was it the tone and temper of the age, and was it the high state of Art in mediæval times, apart from their own inherent originality and power, and apart from individual genius, that enabled Fra Angelico, or Giotto, to do what they did, or gave to them the celebrity which they have gained amongst the artists of the whole world, and the high rank which they hold amongst those who have at any previous or succeeding time adorned the age in which they lived? Assuredly not. Their times would have done but little for them had it not been for their own talents and worth.

And now let us take the converse. What was it but the high developement of Art that gave such ascendancy to the genius of Fra Angelico and Giotto? If they had lived in the 17th or 18th century, would their works have won for them—I will not say the fame, but—the reverence and admiration which all lovers of Christian art must ever feel towards them? Certainly not. Their works would have partaken too much of the tone and character of that dark and lifeless age, to convey to us at all the same sort of impressions which the works of those great masters do undeniably make upon all those who can in

any way enter into their spirit. And let us take the *vice versâ* too. If Sir Christopher Wren or Inigo Jones had lived in the 14th century, when the art of Architecture was in a high state of developement, assuredly the works of those two great masters would have impressed us with feelings far different from those with which we are now in the habit of contemplating them. And again I would ask, Had the high developement of art, in the time of the architect who built Westminster, or the absence of that developement in the time of him who built S. Paul's, or S. Peter's at Rome, anything to do with our particular appreciation of the respective beauties of those great buildings? Most assuredly it had; or rather, is it not to this that we are indebted for all which characterises their general style? And is not this an all-powerful argument in favour of the principle of Developement, independently of the inseparable nature of the thing itself, in a certain degree, from the growth of Art?

Now, supposing some great genius could so put out of his mind—could so lose sight of all that had gone before—could shake himself so thoroughly free from the influences of precedent, as utterly to ignore it in his practice,—whilst at the same time, his perception of principles and his powers of execution carried him on to bring forth into existence all at once an entirely new phase of art,—then, indeed, Developement, so far as that starting-point was concerned, would be set aside: but immediately that the workings of such an original mind became known and appreciated—immediately that the new phase of Art took root and began to spread, so soon would Developement again step in and assert its rightful authority and dominion over the works of a whole community.

It is this universal—this all-pervading—principle of Developement, capable, as it is, of the highest and purest cultivation, and from which no one can be entirely free, that is the very soul of “unity of style” and harmony of design. It is like a language. After a great disruption, or the conquering of a country, a new language may arise out of the ruins of the old; but the various authors employing language to embody new ideas, do not invent a new language for every new work, nor yet a new measure for every poem they compose. Such as this, would not be the proper sphere for the exercise of their originality. Indeed, the originality of a true genius will generally seek to express itself in simple and familiar, though lofty and eloquent language, in order to convey to others a true and comprehensible idea of that which he means to embody. His ideas may be full of deep and poetic meaning, but his language will be pointed, emphatic, and clear. He will not scorn common words or familiar phrases. The language which he learned in his own home, beside his own fire-side, is the one that he will find the most forcible for embodying his ideas, and conveying his sentiments to his own countrymen and friends. It is the idea that must be original, not the language. New words, new expressions, new forms of speech, will ever be coming into existence and into use: but it is not the invention of these which displays, or gives the greatest scope for the exercise of a true or lofty originality of mind. And we are now, as it were, going forth as colonists to a new world, leaving

the beaten track of a base and degenerate system, or style, or language of Architecture, to found a new city, a new state, a new monarchy. Let us, then, free ourselves of all the vulgarisms and barbarisms that have disgraced the old; let us throw off the libertine and degraded habits of our old associates; let our new constitution be such as shall extend its influence to surrounding nations—but if we find the constitution of old England the best and healthiest of any of which we know—one under which we can peaceably and prosperously live—let us not cast it aside in order to compile an entirely new code, but only let us labour to remodel and to reform the old,—infusing into it such new life and new energy as shall make it worthy of the spirit of our own highly-cultivated, enlightened, and scientific age. But if we allow ourselves the so-called “liberty” of the modern Revolutionist, our art will suffer all the atrocities which he himself is the first to perpetrate. Not but that rules, and restraints, and conventionalities of any sort must be, for a time, irksome. They would be so even to myself, who so earnestly advocate them; still, there is a liberty and freedom about self-restraint, which none can understand but those that have tried its power. And who would not submit for a time to a lesser evil, in order to attain to a more permanent and substantial good?

And is not “unity of style” a solid and substantial good? Without unity and without harmony, architecture lacks an essential of its true character, and fails in its true mission. An imperfect Art may continue to satisfy the cravings of an indifferent multitude, but it will never elevate nor refine. Moreover, in order to confer any real or lasting benefit upon men, that Art must be something like universal; not a little bit scattered here and there, one portion teaching one lesson, and another the reverse; one man pulling one way, and one another; but each one must aid the other by the communication of his own experience and knowledge,—not at random imparting all he knows to the whole community, but freely, to all members of his own fraternity; and then, if all members mutually agreed to place themselves under one code, and to follow the same principles, all being bound together by the same interests, and in the same common cause, not deviating, either for fear or favour, from their self-imposed restraint,—what weight would they not have in forming the standard of taste! what influence with all the non-professional community who have the true interests of our art at heart! what confidence amongst those who are at present uncertain and indifferent about the way in which architectural works are to be carried out.

Any number of men, however small, thus bound together, all prosecuting the same ends, all employing the same means, cannot but carry with them over the works of a whole community, a weight and influence which any number of men in an independent and isolated position could never gain. Self, self, self, is the bane of art, as it is of social life,—even though a certain amount of self-interest *is* needful for self-preservation. Not that the individual must needs be, by any means, merged in such an aggregation and combination of units, for each separate spark of genius would still shine forth with increased lustre, whilst the sphere of its influence would be manifold increased,

extending, as it then would, through those immediately surrounding it to an unthought-of and unlooked-for distance.

The individual would still hold his own; he would lose nothing, and he would gain much by his new position. For one may as well try to smother a flame of fire in a barrel of gunpowder, as to stifle the aspirations of genius in the trammels of routine. It must and will do its work. It will blaze forth, regardless of every interposing obstacle. No rock is strong enough to resist its power. The very blasting of the rocks is, as it were, one of its most valuable employments. Forms, and rules, and restraints will be shattered, and then, upon the very wreck of all these things, new systems, as of railways, or fortifications, will be established, which every one who wishes to travel, or to defend his country, must and will use for the sake of his own convenience, safety, and freedom.

But let it never be forgotten, that if such a powerful engine comes to be wielded by reckless hands, or employed in an unscientific or ignorant manner, there is then no safety for the unwary passer-by, or even for the operator himself. He may go on for a little while without burning his fingers, and then the crash comes when it is the least expected.

And is this a false or needless alarm? Are there not many men who would have filled a far different place in the annals of art, had their powers and energies received that impulse and direction which a proper and consistent "Development" of art would have given them? I know that many names will at once rise to the lips of your readers, but I much fear that comparatively few will be found to agree in attributing the effect to its true cause, however earnestly such views may be advocated, unless they have themselves felt the full force of M. Lasus' position, that Eclecticism is the plague of Art.

This is, indeed, a most momentous question relating to modern Art and Design; and I trust that your readers will not be induced to let it drop here; but I hope that those especially of the fraternity who do in any sense feel their own deficiency, will not suffer it to slumber till some remedy for the present state of things has been sought out and applied—till Christian Art has regained all her former freshness and beauty, by putting new power into the struggles which she has been and is making for ascendancy over the Eclectic, as well as over the Pagan spirit, which still does continue, to such a great extent, to hold its sway.

PHENIX.

RECENT LONDON CHURCHES.

SINCE we last reviewed a group of London churches a fresh crop has grown up, some of them showing progress, others an obstinate, terminus-like, mediocrity,—one or two pointing even to retrogression; but the mass of them, as a mass, under the clear influence of ecclesiology,

Even of these we do not pretend to notice all ; for London is too large to grasp its own entirety.

We owe our apologies to Mr. Scott, for having so long postponed the description of his church of *S. Andrew, Westminster*, where the ill-fated Victoria Street branches off from the Vauxhall Bridge Road. We own to a feeling of disappointment in connection with this church, when we remember how beautiful and full of fancy was the first design prepared for it, and how lack of means reduced it to its actual scale of richness. Even so reduced, however, the church, from its gracefulness and originality, is a contribution to London ecclesiology. The two features in which—like the same architect's church at Dundee—it stands out from the general run, are its apsidal chancel and gabled aisles ; the latter not completed chapels internally, but dormers, so magnified, as to present a continuous serrating of gables. The style, it is hardly needful for us to remark, is Middle-Pointed, of the developed geometrical type. The want of a tower and spire has been, *pro tanto*, supplied by a light and simple fleche, springing from the chancel-arch. Internally, the area gives the idea of unity and space. The pillars are of a design which Mr. Scott has so often repeated, as to be almost a mannerism, although in itself very graceful and stately withal, and here as usual treated with great felicity. We refer to the circular shaft, crowned by a foliated capital, in which the leaves spread themselves in the bold, free way of the earliest Pointed, with a reminiscence, moreover, of the Corinthian of older days. The fittings are simple, and correct, but do not call for special notice. The interior of this church, taken all in all, is more imposing than the exterior, which, destitute as it is of clerestory, stands crushed by that towering, though monotonous block, Ashley Place, hard by : the one and the other respectively proving, by the comparative absence and the presence of the quality, how especially effective height is in a town. Inside there is no rival to distract attention from the positive proportions, and the church pleases accordingly by its breadth and repose. We never saw an interior where we think a profusion of bright and strongly-contrasted colours would be more in place. The circular pillars and luxuriant capitals are a peculiarly advantageous field for the display of pronounced hues, while the apse admits of the richest polychrome.

The passenger who crosses Waterloo Bridge, and looks leftward, will have his attention attracted by a slate spire, rising German-fashion over the four gables of a tower, built with bands of red and white brick, and domineering over the mean, low houses of that quarter of Lambeth. This is the steeple of *S. Andrew's, Stamford Street*, a new church, recently completed from the designs of Mr. Teulon, note-worthy, as we shall see, by the bold and natural manner in which the architect has attained artistic and polychromatic effects, by the employment of very simple materials. *S. Andrew's*, like many metropolitan churches, is short in proportion to its breadth, and comprises in its plan a clerestoried nave and aisles of four bays, the tower occupying the most western bay on the ritually north, but really east, side,—for the church stands north and south,—and a

chancel, also clerestoried, with aisles of two bays extending to the east end. The north aisle (for we shall continue to speak ecclesiologically) out-gables; that to the south is a lean-to, and is destitute of windows, abutting as it does against the neighbouring houses. The west window is of the now somewhat usual form of two detached two-light windows, with a circular window in the gable. That to the east is of five lights, and those of the north aisle of four; while the clerestory is composed of very effective broad, low windows, of five lights. The pillars are circular, awkwardly stilted in the nave upon low round bases, tapering conically to a band, from which the shaft springs. There is no authority which we can remember for such a treatment. The general internal effect of this church is very successful, being spacious, dignified, and church-like: only we must object to the open roof, as poor. But, as we have already observed, its peculiarly noteworthy feature is its constructional colour. This has, we think, been more successfully treated inside than outside, where the contrast of stock brick and hammer-dressed stone is too crude and rough for a town church. Inside the changes are made with red and white brick. In the nave each spandril contains, in red brick, a circle, bearing the pentalpha; while the entire chancel-wall, east end as well as side, is a chequered diaper of red brick, on the white ground. The effect is rich, and the contrast thus produced marks out the chancel most completely. The chancel itself, moreover, rises upon a single step, and the sanctuary upon another. The aisles, as we have seen, run to the east end, and the chancel is parclosed north and south by constructional screens; the former, which is the more lofty, being in fact one boundary of the vestry, which is worked in the inside of the church,—an arrangement which we cannot approve. It is solid, except an open parapet of brick at the top. The screen to the south is low, and of stone. The work in these constructions is vigorous, but has rather too much an appearance of being out of doors. The trefoiled vestry door is pretty. The most elaborate brick *instrumentum* in the church is the reredos, which is composed of seven trefoiled arches, borne upon circular shafts of serpentine, with circles of the same in the spandrils, and a bold, projecting cornice above, set with a band of encaustic tiles, bearing monograms and crosses. This combination of brick with a rare species of stone deserves credit for its boldness. Polished as it now is by steam, serpentine can, and we hope will, come into extensive use. The altar, framed in wood, is not successful. The sanctuary rail is of stone. The prayer-desk, we are sorry to say, faces west, and is situated on the north side of the nave; the pulpit standing to the south. The church displays some ingenious glazing in glass of two shades of green. That in the east window has its leading so disposed, as to represent flowers on stalks. We commend the idea to the builders of churches who cannot afford painted glass. There is in the west window a representation of S. Andrew in painted glass. The chancel-pillars have foliated capitals, very well carved by that rising artist, Mr. Forsyth; and some angel corbels are likewise to be noticed. The seats are all open. We have already noticed the tower and spire, which form a conspicuous feature from the Adelphi Terrace and Somerset House.

We cannot pass on to another church without sincerely complimenting Mr. Teulon on the result of this experiment. Another church in Lambeth is in the course of erection by him, close to the Roman Catholic cathedral.

We turn to a quarter of London, much more fashionable, but still abounding in distress both spiritual and temporal—that about *Nutford Place*, which branches from the Edgeware Road to the eastward, in the district of S. Mary's, Bryanstone Square, so oddly formed out of the cognominously-dedicated S. Mary-le-bone. The energetic rector of S. Mary's, Mr. Gurney, in whom, with numerous differences of opinion, we can find so much to admire, induced his flock to contribute money to build a free church as a thankoffering after the Cholera year. This church bears the dedication of S. Luke, and is the work of Mr. Christian, who has had unusual difficulties to grapple with in a site, broader from north to south than it is long, hemmed in with houses east and west, and lying six feet below the level of Nutford Place. The church comprises nave and aisles of three bays, and a shallow sanctuary beyond. The entrance is from Nutford Place to the south, through the tower, which stands centrically, serving as porch. The height of the floor having been struck midway between the elevation of the principal street and the narrow lane to the north; the congregation descends into the church passing through two doors. We understand that the richness of the outer portal is intended to serve as a note of invitation, and the simplicity and lowness of that which is internal to symbolise the becoming humility which ought to distinguish the worshippers. We hardly think this would be very generally appreciated. The south aisle is filled up with a gallery, containing the organ. The chief light is therefore obtained from the broad windows of the north aisle, there being at the east end only a moderate rose placed very high, and filled with flowing tracery. The pillars, we are sorry to say, are stilted. Mr. Christian has endeavoured to develope some peculiarities of construction in the roofs, which bear the aspect of an open hammer-beam roof to the nave, with what we must term semi-groining in wood to the aisles, i.e., a system of roofing similar to the half of a groin bisected along the longitudinal axis. The constructional principle of this is that the hammer-beams of the nave are projected over the aisles, those of the intermediate principal running out to the side walls and forming the centre ribs of the aisle groining, while those of the main principals are made to support the portions of the side roofs and thus counterbalance any possible thrust from the main roof. The valley rafters and cross springers of the groining are all directed to the same object of resisting any tendency of the central roof to thrust outwards. There are, we hear, only two buttresses in the whole church. While giving Mr. Christian all praise for his mechanical skill, we cannot say that we admire the effect of this roof. The semi-groining is not graceful, and the hammer-beam roof with its carved angels recalls a late style of Pointed, that of the church being Middle-Pointed. A species of *bema* projects into the nave from the sanctuary, which we were sorry to see crowded with benches. The pulpit and reading desk (looking west) are massed together on the

northern portion of this bema, an arrangement we are glad to hear adopted against the architect's desire. The sanctuary rail is of wood of a flamboyant design. The altar itself is of open woodwork with trefoil panels. The large wall space underneath the east window has been coloured (besides the usual writings) with diapering of a salmon tone—unluckily put on too soon, and therefore in part damaged by damp. The sacristy at the east end of the north aisle is a lean-to sloping eastward. The seats are open; and there is a good font in the centre of the church. The tower is capped with pinnacles—four large pinnacles at the angles—and smaller intermediate—a termination wholly Third-Pointed. On the whole this church, though open to criticism on the various points to which we have alluded, has much that is churchlike in it. We were glad to see the bold way in which an east end nearly destitute of window was grappled with, and the orientation preserved.

We had occasion in a former annual report to allude unfavourably to *Christ Church, Paddington*, a large cruciform structure in flowing Middle-Pointed, standing opposite Kensington Gardens, and built by Mr. Francis. Since its completion and fitting we are more inclined to find occasions of praise in it; *big* it is, and heavy outside—not in fact to be much praised, and manifesting to the full the ungracefulness attendant upon the cross form without so much as a central fleche. But inside there is really considerable grandeur despite a certain general heaviness, not to mention the galleries which fill the aisles—owing mainly to the height given by the architect, and acquired by means of a lofty clerestory. The chancel, which is seated stall-wise, is of good depth, although unluckily the prayer desk facing west is protruded into the lantern, in which a chorus cantorum might easily be fitted, leaving the eastern limb to form a dignified sanctuary. There is merit in the reredos in which serpentine shafts are introduced, and the carving throughout the church is rich and very well executed. There is a large amount of painted glass, including east and west windows by Mr. Wailes, of rather better than his average execution.

As a specimen of “the art of sinking” in Ecclesiology, we must take our readers still further westward, to what was at the time when we visited the church, with a ludicrous amount of literalness, the *last* building of London in that direction, standing absolutely upon the brink of made-ground which sloped into a meadow with trees round it,—*S. Saviour's, Warwick Road, Paddington*. This church, which boasts Mr. Little as its architect, and claims to hold 1700, is a bold or rather impudent return to that system of big auditorium, without aisles, but with a very flat roof, which we innocently thought had died out of London at all events ten years back. And yet this “*informis piscis*” ends in a tribute to our movement. On to the sprawling nave is tacked a chancel or rather sanctuary as fine as polychrome and painted glass can make it. The east window of five lights (in Middle-Pointed, as we must by courtesy also term the nave) is full of painted glass by the Messrs. Gibbs, who have also filled the side lights—the two to the south containing the Blessed Virgin and S. John, both crowned. The chancel roof is also painted. The reredos, due like the other carving

to Mr. Farmer, comprises a series of canopied panels with serpentine shafts: and, where the usual legends do not occur, has as its ground a painting of imitation encaustic tiles—a sham deserving of the highest reprobation. The pulpit to the south is of oak on a stone base, with serpentine shafts. It carries stone statuettes—standing out sheer before its oaken panels without any canopies, and so looking rather astray. The prayer desk matches it northward, and faces due west. It also bears its statuettes. Altogether this church is a sight curious enough, though truth forbids us to call it beautiful.

We now turn to a church of the same dedication, in which correct arrangement and architectural rule have not been despised and repudiated. *S. Saviour's, Haverstock Hill*, due to Mr. Barry (son of Sir Charles,) is a cruciform structure, comprising nave and aisles, of three bays, short transepts, and chancel. The style is First-Pointed, of a meagre character, but the *ensemble* is redeemed by the height of the chancel. The sacristy stands to the north of the chancel, eastwards. There are no clerestory windows, but a little strip of walling above the aisles. The east and west windows, and the windows of both transepts, are triplets—a superabundance of that much-repeated form—while those of the aisles are couplets. The tower, which is not yet built, is to stand to the west of the north aisle; in the interim, there is a bell-gable, with a tolerable metal finial, at the east end of the nave. The chimney and cowl to the vestry had better have been omitted. The masonry is random-work, pointed with black mortar: an expedient we have always denounced, and one which is peculiarly unnecessary in the atmosphere of London. The chief merit of the church resides in the correctness and richness of its internal fittings. The altar stands upon an elevation of seven steps besides the footpace, viz., three at the chancel-arch, then one, and then three. The altar itself is rightly vested, above which, the space up to the window is filled with an elaborate reredos—symbols over the altar, and on either side diapering. This reredos lacks colour, which will, we trust, be applied: as it is already to be found above the chancel-arch, as well as in the roof of the chancel, which has gold stars on a blue ground, and in various texts painted over the nave-arches. The painted glass in the east window is not very successful. The ground is a dull grisaille, bearing, under canopies, the figures of our Blessed Lord between S. Peter and S. Paul. The sanctuary rail is of iron, coloured blue. The chancel proper is stalled, prayers being said from the north stalls, looking south. There is no chancel-screen. The organ is placed in a chamber on the north side of the chancel. The pulpit is elaborately carved in stone, with angels in arcades, and marble shafts, and is a special gift. Internally, the transept roofs fit awkwardly, from the absence of a central lantern. The nave-roof is not bad, with respectable and honest tie-beams. The zealous incumbent of this church deserves much credit for his attention to its correctness of ritualism, in which it stands out so conspicuously superior to the majority of London Churches.

Mr. Gough, as our readers will recollect, is a name not unknown among metropolitan church constructors in the regions whose centre is Islington. Two buildings proceeding out of his office demand our con-

sideration. *S. Jude's, Stoke Newington*, is a valuable specimen of the Goughian variety of a Third-Pointed cruciform church. At the east end is an apse, with windows capped *inside* with crocketed canopies. The chancel itself is flanked on either side with two of the narrowest and smallest aisles ever built—each aisle a pew. It required the magnificent ideas of Mr. Gough, when called on for a pew, to give an aisle. We should observe, that the chancel stands on three steps, and the apse on two more. The prayer-desk, of course, soars upwards like a pulpit, in full face of the congregation, while the pulpit itself stands hirsute with a fringe of detached pinnacles. The proverbial difficulty of a crossing without a lantern has been so grappled with as to result in a roof displaying the maximum of unsightliness possible under such circumstances. The nave is destitute of aisles, but, in compensation, there are three galleries, distributed between that and the transepts. The font, in the middle of the church, faces due west. The area, we need hardly note, is duly pewed. The tower and crocketed spire stand at the south-east angle of the church. On the whole, this church is worthy of its architect's antecedents. On the north side is constructed a spacious apparatus of schools, covering a very considerable extent of ground.

In *S. Philip's, Islington*, Mr. Gough has deserted Pointed for Romanesque, and, it is fair to add, taken up features of church arrangement which he had overlooked elsewhere, this church having actually aisles and a clerestory. Altogether it is much better than anything of his we ever saw before. Like *S. Jude's*, it is cruciform and has an apse, and there are four steps up to the altar, with an altar rail open at the ends. Just behind the altar in the apse is the appropriate position selected for a descriptive inscription. There is an open parclose to the north chancel aisle, that to the south being close and screening the vestry. The prayer-desk of wood, faces the west, matched by a circular pulpit of stone. The nave is of four bays and a bit, with coupled aisle windows, and a clerestory of single Romanesque lights pierced with circles, which alone appear externally. There is a west gallery, over which is the window composed of a Romanesque triplet with a rose above. The aisles are under separate gables. The pillars of course are circular. The tower at the west end of the north aisle, has a low central capping with four smaller cappings at the angles, while at the west end there is a sort of circular towerlet with conical roof. The church is very far indeed from what we can approve, but it is destitute of the extravagancies in which Mr. Gough luxuriated in his earlier works.

All Saints, Stonegate Common, near the Kingsland Road, is due to Mr. P. C. Hardwick, and in despite of the lonesome name of its *locale*, stands in what is now a thickly peopled part of the town. From the reputation of its architect, we examined it carefully, and we recognize in it the attempt at developement. We wish we could consider this attempt successful. The Pointed of Italy has clearly influenced its forms, but that peculiar style hardly finds itself at home in that particularly gloomy and prosaic neighbourhood. Heavy unchamfered arches, square abaci, and so forth, are well enough where the hot sun drives the worshipper to seek speluncar shade, but we should hardly think them

the most inviting objects to hold out to suburban worshippers on a Sunday morning in an English November. But to proceed to particulars, this church consists of a nave and aisles of two bays, plus a blank wall-space to the west beyond the bays, and of an aisled chancel of one bay, with sanctuary beyond. The unchamfered arches of the nave spring from this blank wall-space (which is by the way pierced in the oddest manner with a sort of trefoiled doorway) without the intervention of any respond, and rest upon huge pillars with square abaci. The chancel arch is of similar simplicity, while the chancel aisle contrives in an incomprehensible fashion to gable both ways. The south porch is characterized by circular detached pillars, which we fear we must term coarse. Neither can we praise the buttresses, which die away at the east end. The east window is of five, and the west of four lights, while the aisle is lighted by cinquefoiled single lights. There are altogether to be found in the interior six doorways cut through the wall spaces, four to the west, and two to the east. The chancel rises upon a single step, on which stands the pulpit, which is heavy and detached. The font, which is octagonal, has each face cut into a sort of concave flute or scallop. The west gallery is entered by two external doorways. Upon the whole we cannot pronounce the church to be anything but a failure. Mr. Hardwick's devotion to ecclesiology is known, and we do not counsel him to eschew originality,—but as his sincere friends we venture to urge him not to seek it in that peculiar modification of Pointed which he has essayed on Stonegate Common.

Here for the present our examination of recent London Churches must cease. The sumptuous, if not over-decorated pile S. Matthew's, Oakley Square is, we believe, to be completed, and it will appropriately enter into our next series. We have already given a short description of S. Luke's, King's Cross, by Mr. Johnson, while we reserve Mr. Allom's hardy endeavour to bring to life again the pseudo-classical in the regions west of Tyburnia. Mr. Rohde Hawkins's interesting church of S. Paul, Limehouse, in progress, was noticed in our last number from the working drawings. It is with very sincere pleasure that we learn that the completion of Mr. Butterfield's *magnum opus*, All Saints, Margaret Street, is now actively resumed, thanks to splendid private munificence, under the superintendence (as before) of our Chairman of Committees. In the meanwhile we seize this opportunity of alluding to a recent work of our accomplished friend, Mr. Butterfield: the conversion of a meeting-house in Broad Court, Drury Lane, into the district church of *S. John*, (in the parish of S. Martin in the Fields.) Mr. Butterfield has here produced an excellent effect by the simplest of plans. Pews cut down and thrown open, a plain prayer-desk, good glass, by Mr. Wailes—representing the Majesty, on a dignified scale—accommodated to the outline of an eighteenth century window, pretty gas fittings, and a characteristic marble font, combine to produce an *ensemble* very pleasing from its reality.

WORCESTER CATHEDRAL.

OUR old cathedrals are objects of national importance ; and deans and chapters ought by this time to have learnt, how anxiously their guardianship of those noble buildings is scrutinized, more and more every year, as taste is developed, and architectural knowledge spread, and religious sentiment deepened. But they are too often ignorant of the growing interest felt in all that concerns cathedral restoration and repair. The churchmen of Worcester have learnt, as we understand, with great satisfaction and gratitude, that it is the intention of the authorities of that cathedral to devote a large fine, on a lease lately fallen in, amounting, it is said, to £5,000, to the restoration of the east end of the choir. It would be very greatly to be regretted, if so conspicuous an example of conscientious liberality were marred in its fulfilment by any hasty adoption of an inferior design, such as would not satisfy the artistic requirements of the present state of architectural knowledge. The difference of opinion known to exist among competent judges, as to the removal of some flying buttresses, leads us to give an expression to the earnest hope entertained by many persons acquainted with the circumstances of the case, that the Dean and Chapter will strengthen their ordinary professional advice by the additional opinion of some acknowledged authorities in ecclesiastical architecture, before any conclusion is arrived at with respect to the restoration of so important a feature as the east end of their church. All parties, we believe, are satisfied that similar caution, in the case of the neighbouring cathedral of Lichfield, has been most judiciously employed.

DOLAMORE AND BULLOCK'S PHOTOGRAPHIC ILLUSTRATIONS.

Photographic Illustrations of the Ecclesiastical Architecture of England.
By MESSRS. DOLAMORE and BULLOCK.

UNDER this title, two very competent photographic artists, whose names and works must be familiar to those who have visited the exhibitions of the Photographic Society, have issued four very beautiful plates, which we hail as the commencement of a series, and which we commend to the best support of our readers. The subjects illustrated in the first part are the Cathedral of Wells, and the ruins of Glastonbury Abbey. The west front of Wells is a marvel of minute accuracy of detail,—the fine sculpture, and even the stained glass of the west window being easily distinguishable : indeed, the manipulation of the plates is altogether most successful. But this particular view seems to us to have been taken rather too much *en face* ; and what is seen of the central tower and of the chapter-house, appears rather too much in a plane with the nearer parts. But this want of aerial perspective is more than

counterbalanced by the infallible exactness of the comparative scale. No one can appreciate the beauty and value of this plate, who does not compare it with the engravings, however good, of Wells cathedral, with which we have hitherto had to content ourselves. The next view is a nearer one, showing the angle between the north transept and the north aisle, including the north porch. The exquisite archway of this porch, and the rich clustering shafts of its internal groining, fading away into the gloom of the porch, are rendered with the utmost delicacy. This view is a study of more than architectural detail.

But the most artistic and poetical view of the four, is one of the matchless choir-arch of Glastonbury, taken a little to the north of the axis of the church, looking east. No view or sketch we have ever seen of this melancholy ruin has ever given its scale or proportion. Here, there is nothing wanting: the architectural detail is astonishing, and the perspectives are faultless; while the representations of the foliage, especially of the ivy, and more especially still of some dead ivy clinging to the south pier of the choir-arch, are almost more fascinating than the architecture.

The last plate is a view of the north door of S. Joseph's chapel, at Glastonbury. This, too, is very lovely—though perhaps of less general interest than the others. There is the elaborate Romanesque door, with its rich mouldings and medallions, frowning in shade, while within is the opposite wall—all in light—of the roofless chapel. Mark, here, some loose ivy, clinging wildly from the dark arch, and projected in shadow against the light wall beyond. We wish Messrs. Dolamore and Bullock all the success that their enterprise deserves.

HALLAM'S MONUMENTAL MEMORIALS.

Monumental Memorials: being Designs for Headstones and Mural Monuments. Part I. By J. W. HALLAM, Architect. London: Masters.

MR. HALLAM prefaces his series by a few modest words of introduction, and he gives a descriptive account of each plate, which will be useful to the masons who may execute the designs. There are eight drawings of stone crosses; of which the simpler forms, such as Nos. 1, 4, and 9, seem to us the most successful. No. 3, a coped stone, from an actual monument designed by Mr. Robinson, is excellently treated; and the chalice, symbolical of the priesthood of the departed, is well introduced, in relief, on the stem of the cross. No. 5 is fanciful, and more like wood than stone. We are glad to see the "grave-rail" in No. 6; there is character in the design, but we doubt the expediency of adding a high metal cross to a memorial of this kind. But there is merit in the treatment of the iron-work. Design 8 combines, with equal doubtfulness of success, a light metal cross and a heavy headstone; and in design 10, the same notion is expanded into a double headstone. The part concludes with four designs of varying merit, of mural tablets re-

cessed in niches. We are not anxious to see this kind of memorial become more common, at least in the walls of churches. But, in stone districts, we think the stone walls of churchyards may often be advantageously enriched in niches or areades of this kind; and the cloisters of cemeteries are also suited for the introduction of monuments of this description. We wish Mr. Hallam the success that he deserves. We observe with pleasure that he contemplates publishing a series of drawings of S. Alban's Abbey; but in this he should, we think, take advantage of the powers of photography.

LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

THIS young but energetic body has published an excellent fasciculus of Transactions, as Part I. of its first volume. We lately chronicled the appearance of Part I. of the Transactions of the Surrey Archæological Society; and the part before us is quite worthy to be compared with that. But we cannot help regretting that these two bodies, which appear to have a common habitat and organisation, should not coalesce into one still more powerful society. However, we find in this brochure an accurate summary of the transactions of the society which deals with the north bank of the Thames, from its first inauguration in Crosby Hall to its visit to Westminster Abbey. Among the papers is a very interesting one by Mr. C. Roach Smith, on some discoveries in Roman London. The writer traces ingeniously, in the conformation of the land between Newgate and the Fleet River, indications of the river bank there having been artificially excavated, so as to form a theatre. The importance of an active body to register discoveries as to Roman or Mediæval London, and to interfere for the preservation of remains of historical or antiquarian interest, cannot be overrated; and we hope that these ends will be accomplished by the present society. A 'Memoir on Crosby Place' is contributed by the Rev. T. Hugo; and some 'Notices of S. Helen's, Bishopsgate,' by Mr. Thomas Lott. The Rev. C. Boutell describes, at great length, the monumental brasses of London and Middlesex, and also some of the monuments in Westminster Abbey. Some 'Recollections of Westminster,' of very considerable interest, are recorded by Mr. H. Mogford; and Mr. Sydney Smirke's 'Remarks on some London Relics,' and Mr. Hugo's 'Paper on Primæval London and Middlesex,' are quite worthy of their place in the series. Mr. Crosby and Sir Thomas Phillipps communicate, respectively, a 'Manorial Grant temp. Rich. II.,' and some 'Inquisitions post mortem for London and Middlesex, temp. Rich. III. and Henry VII.' Finally, we have an abstract of Mr. G. G. Scott's account of the Chapter-House at Westminster. We earnestly hope that the new Dean may inaugurate his accession by undertaking the restoration of this architectural gem.

OXFORD ARCHITECTURAL SOCIETY.

THE first Meeting for Michaelmas term was held in the Society's rooms, Holywell, on Wednesday, Oct. 22. The Rev. J. E. Millard, B.D., of Magdalen College, in the chair, in the absence of the President, the Master of University College. The presents received were, the Transactions of the Kilkenny Archaeological Society, presented by the Society, and an engraving of S. Paul's church, Dundee, presented by the Rev. R. R. Lingard, M.A., of Brasenose College.

The Report of the Committee reviewed the principal architectural works carried on in Oxford during the Long Vacation. The new arrangement, by which the greater part of the nave of the cathedral had been thrown into the choir, was much approved, the fittings employed being professedly temporary. The introduction of colour into the construction of the Museum had been observed with pleasure; but the employment of red courses of masonry in the exterior walls of the chapel at Balliol College might not meet with unanimous approval, though the beauty of the windows was unquestionable. The works at Exeter College were progressing as satisfactorily as before.

A new volume of reports had been issued to members of the society. The report, in conclusion, expressed the personal regret of the committee on the removal of Mr. Street to London.

The Chairman then called on the Hon. H. C. Forbes for his paper, of which the following is an epitome:—

“When we see so many new churches rising up around us, as we do at the present day, when we see so many old churches reconstructed and re-arranged internally to suit the wants and requirements of the present day, we are naturally led to inquire what superiority these have over the churches in this country in the earlier part of this century, and also whether they are not still deficient in one essential point. It is true that in most churches recently built, open seats have been introduced, and that by this means rich and poor have, to a certain extent, been placed on an equality in church; but still it must be remembered that the wealthy and respectable classes yet in most churches retain the monopoly they have so long enjoyed, in being allowed either to pay for their seats, and so obtain the first choice, or they have managed by another method, equally, if not more objectionable, to deprive the poor of the front and principal seats in church, by simply having these seats appropriated and reserved for their own exclusive use. It cannot, therefore, be said that rich and poor are at all treated as equals in church, as long as such a system as this prevails. For whereas the poor, who from their greater numbers ought on this ground alone to meet with as much or greater consideration than the rich, the fact at the present day is, that they are much less thought of, and indeed in some churches their presence seems almost ignored. The simplest way to meet this evil and to remedy this defect seems to be, to make our churches entirely free, and to have all the sittings in the area of our churches appropriated to the laity, unreserved in any sense, open,

in short, and free to the first comer, the only desirable restriction being, perhaps, that men and women should not be mixed together, but sit on different sides of the nave respectively. Where this method has been tried, it has been found to answer very satisfactorily, and has certainly induced poorer persons to come to church and to sit without feelings of shame near those better dressed than themselves. It is certainly one of the problems of the day which has not yet been solved, how to induce any great numbers of the poor to come to church, and all methods should be tried to bring about this most desirable result. No doubt from many quarters there would at first be great opposition to the adoption of entirely free seats in our churches: such was the case when pews began to be demolished, and great was the prejudice at first against open seats, but this opposition has gradually died away, and so we might hope would be the case in the present instance. Of course it would be a work of time, and we must be content to wait and not be in too great a hurry: for if this latter prejudice against the adoption of entirely free seats should be removed in as short a time as the former against the use of open seats, we ought to be quite satisfied."

The Chairman thanked Mr. Forbes for his paper, and concurred in much of what he had said. Mr. Parker was in favour of free but appropriated seats, considering other arrangements unsuited to the habits and character of the English. Mr. Codrington inquired what form of church Mr. Forbes considered best suited to the needs of the present time? Mr. Forbes would consider that question in another paper; he only wished on this occasion to get the opinion of the Society on the question of free seats. After remarks from other gentlemen present, the meeting separated.

The second Meeting for Michaelmas term, was held in the Society's rooms, Holywell, on Wednesday, November 5th, the Rev. the Master of University College, President, in the chair. The following gentlemen were elected members of the Society:—Rev. Cyrus Morrall, of Liverpool, and Charles Buckenridge, Esq., architect, S. John Street.

An interior view of S. Michael's Church, Oxford, was presented by Mr. Hewlett, of Ship Street.

Mr. James Parker read a paper on the discovery at Christ Church. He said he had been deputed that evening to describe the curious chamber which had been so recently found during the repairs of the cathedral, and he would take the opportunity of mentioning the four theories which had been suggested respecting it. Fortunately, he had a very effective drawing which Mr. Billing, the architect who was so satisfactorily restoring the cathedral, had kindly made, he believed, especially for the benefit of that Society. They therefore had an opportunity of obtaining a clearer idea of the peculiarities in the shape and construction of this curious chamber, than any verbal description could afford.

Immediately beneath the large organ-loft, the builders, in digging a trench for the hot-air pipes, came suddenly upon some masonry, which proved to be a stone-built chamber, 7 feet long by $5\frac{1}{2}$ wide by 7 high. The interior was plastered, with three small incised crosses marked on

it, and also some traces of red colour. There was also a small recess, about a foot square, on the north side, and another a little larger on the south side. In one corner there was what seemed to be the springing of an arch either for the vaulting, or as a sort of shoulder to support slabs of stone which might have been the original covering. On the east side, it seemed that a great part of the wall was wanting, so that, possibly, there might have been an entrance doorway upon this side, the jamb of which both the architect and builder thought they could detect. The whole had been covered up, and upon the materials which they possessed, they had now to bring to bear what evidence they could from analogy or history of the original purpose of the cave.

The only similar instances which had been suggested were, the crypts of Hexham and Ripon; but in both these cases there were a series of underground chambers, with passages leading to them, so that worshippers might enter and pray before the relics which were placed there. The first theory, then, was, that the subterranean building was a reliquary chamber: but the difficulty of access seemed rather to overthrow this theory.

Next, it was suggested that, if not used for the exposure of relics, it might have been used for their safe custody, either as a usual receptacle for the costly shrine when not wanted for any ceremony, or for concealing it, with other valuable property, in time of danger. However, to this it may be said, that it would be a very awkward place for the ordinary keeping of the shrine, and in the last position,—viz., at the entrance to the choir, likely to be chosen for a place of concealment.

Thirdly,—He would suggest that it might have been the burial chamber of S. Frideswide, and he therefore entered somewhat into the history of the present building, which was built by Wimund on the spot where S. Frideswide was buried. This virgin saint had been interred in the church belonging to her own nunnery; but this, as it was of wood—as was usually the case with churches at the time—had been totally destroyed by fire. There was, however, to this theory more than one grave objection, e. g. :—That there was no room for a coffin to have been placed in this chamber from east to west, as was the customary mode of Christian burial in early times. Also, that the portion of the arch in the corner seemed to prove it to be the work of a period not anterior to the Norman Conquest.

He had still, however, a fourth theory, which he thought it right to mention, though he was not prepared with the arguments upon which it was founded, namely, that it was connected with an altar, tomb, or shrine above, and might have been used for the purpose of effecting miracles, as there was room for a man to move about in it, and it seemed to have had originally an entrance, and probably a passage from the east end of the church.

Before he concluded, he would mention a record of the year 1180, which commences,—“ This year the most glorious reliques of S. Frideswyde, the patroness of Oxford, were translated from *an obscure* to a more noted place in the church,” &c. He showed, however, that this extract might be equally applied to any of the first three theories.

He would now leave the matter in the hands of the Society, only

remarking that in whatever light they looked upon it, it was of great interest. If it was a reliquary chamber, or a safety chamber, it was unique of its kind. If it was the burial place of S. Frideswide,—one who lived cotemporary with the Venerable Bede, and was laid in her tomb before the great King Alfred was born, it was truly an object of no common interest, apart from its being then the earliest monumental record which Oxford possessed of the past.

The President considered this to be a matter well deserving the attention of the Society, and commented on the difficulties which arise where there are so many conflicting opinions, and no documents to refer to which throw any light upon the subject.

Mr. J. H. Parker pointed out, that the depth below the surface was considerably greater than what was represented in Mr. Billing's drawing. Mr. Fisher, the builder, also produced a slight sketch, with measurements made by himself, which seemed to give three feet between the top of the chamber and the pavement.

Mr. Bennett begged to differ with Mr. James Parker as to the probability of its being the grave of S. Frideswide. Its position was against it. It was neither near the High Altar, nor yet in the centre of the church. It was not in accordance with what is known of sepulture at the time, and besides that the orientation he considered also much against the theory. At the same time, he would say a few words on the theory which Mr. Parker mentioned last of all. He had seen constantly on the Continent instances of the exhibition of images of saints at the entrance of the choir; and although he did not find, after a careful examination of the miracles which are recorded to have been wrought at the shrine of S. Frideswide, any notice of moving figures, yet he did find records of many which seemed to depend on a bright halo of light being suddenly and mysteriously thrown round the shrine, which might have been easily effected by any one concealed in such a chamber as this.

Mr. J. H. Parker also begged to adduce another theory in connection with one which had been mentioned, namely, that after the shrine of S. Frideswide had been removed from this "obscure place," it was used as the secret receptacle for the University chest, as mentioned in documents of the 13th century to have been kept in S. Frideswide's church, of which only certain persons had knowledge.

The Rev. L. Gilbertson suggested that the society should obtain and carefully preserve as accurate drawings of this subject as was possible.

After a few more remarks from the President, the meeting separated.

A Special General Meeting was held on Tuesday, Nov. 11, for the purpose of electing officers for the ensuing year. The following gentlemen were elected :—

MEMBERS OF COMMITTEE.

Rev. L. Gilbertson, Jesus College.

Rev. W. B. Jones, University College.

Rev. J. E. Millard, Magdalen College.

E. K. Bennet, Esq., University College.

Rev. F. T. Colby, Exeter College.

AUDITORS.

The Rev. The Principal of S. Edmund Hall.
Rev. J. Earle, Oriel College.

TREASURER.

Rev. S. W. Wayte, Trinity College.

LIBRARIAN.

James Parker, Esq.

A Meeting was held on Wednesday, Nov. 19th; the Rev. Dr. Bloxham, President, in the chair.

The following gentlemen were elected members :—

Mr. H. Jones, S. Edmund Hall.
Mr. C. E. Kemp, Pembroke College.
Mr. W. F. Wilberforce, University College.

The following presents were announced :—the effigies in Elford Church, &c., presented by A. P. Whately, Esq.; proceedings of the Kilkenny Archæological Society for September, 1856, presented by the Society; transactions of the London and Middlesex Archæological Society, volume 1, part 1, presented by the Society.

On taking the chair for the first time, the President acknowledged the kindness of the Committee and Society, in electing him to his office; the duties of which he would endeavour to discharge to the best of his ability. He moved the thanks of the Society to the late President, the Master of University. This vote having been carried by acclamation, the President called on Mr. Buckenridge for his paper on the Universal Applicability of Gothic Architecture.

Mr. Buckenridge remarked that—"Before really entering upon the subject of his paper, it would be necessary to define what he meant by Gothic Architecture as applicable in our own age and country to all kinds of Buildings; and that in talking of the Architecture of the present day, considerable inconvenience arises from not having any name by which to call it. To call it Early English, Decorated, or Perpendicular, would carry us back to the 13th, 14th, and 15th centuries respectively; what we are doing now is the result of the study of the Architecture of the Middle Ages, and that though it was founded chiefly on the Decorated or Geometrical principles, we were nevertheless free to profit by a knowledge of the other styles; and this is what he meant when using the term 'Gothic' in the course of his paper.

"In advocating Gothic as the style in which we ought alone to build, we are often met with some such objection as that it is very well suited for Churches, Parsonages, and Schools, but it does not do for dwelling houses or civil buildings: why, he could not conceive; for if our forefathers of the middle ages wanted a town-hall or labourer's cottage, their own architecture could furnish both the one and the other; the idea of running over to Greece or Rome for examples never entered into their heads, and if it had, they would not have found what they wanted; in Sir Christopher Wren's time they did this, and lamentable and hideous are the results which are daily staring us in the face! Churches made up of scraps of heathen temples; mansions both in

town and country necessarily unsuited to their position and purpose on account of the difference of climate and customs; smaller houses and even shop-fronts glory now-a-days in various miserable adaptations of the 'Five Orders.'

"Our domestic architecture should have a peculiar expression illustrative of our manners and customs; and the first thing to be done in designing is, to make your plan as convenient and well-suited as possible to the requirements. This being done, the various elevations, &c., would naturally follow, and the result would be satisfactory, because truthfully treated. It is quite a mistaken notion to design the exterior first, and then try to coax the plan to suit it: the result of such a proceeding would be generally full of mistakes and inconveniences in the internal arrangements.

"To every building, no matter what, he would apply *unflinchingly* our Gothic Architecture of the 19th century, and guarantee that there should be no lack of light or any of those inconveniences, real or imaginary, which Gothic Architecture has been charged with producing. He then called attention to the dull, insipid, utilitarian, and unconstructural appearance of our Street Architecture. Many of the houses with shops on the ground-floor, are apparently supported by large sheets of plate-glass, and a few very thin strips of wood; whose principle of strength assimilates to the old fable of the 'bundle of sticks,' which so long as they remained together were comparatively strong, but separate them, and they were easily snapped. He then contrasted these with shops constructed on true, sturdy, time-enduring Gothic principles, in true materials: not lath-and-plaster, brick and compo, and all such-like shams. Now-a-days, houses are built *to let*, not to look at, or be handed down to posterity. He would not be content with Gothic exteriors only, but would carry out the same principles in the interior, and make every article of furniture breathe the same Gothic spirit.

"He concluded by showing how admirably adapted Gothic Architecture was to the country, and how well its high-pitched roofs, picturesque gables, and the general grouping of the whole, assimilated with the face of nature, and helped to make, instead of mar the landscape, where all these several buildings would be seen clustering round the peaceful church on which most especially should be concentrated the highest art and the greatest care; and that even to our last resting-place will Gothic Architecture follow us, and plant at our heads the Holy Cross, the symbol of our own faith and instrument of our Redemption, and as the sun makes its daily course, the 'Shadow of the Cross' will fall on our graves, combining with the reality in speaking of peace and rest to the faithful passers by."

The President, in returning the thanks of the meeting to Mr. Buckeridge, observed, that the desire of making everything Gothic, in which he himself fully sympathised, often led architects to make their buildings unsuited to present wants. He instanced the late Mr. Pugin's horror of windows without mullions.

The Rector of Exeter said, that in the new buildings in his own College, and in some houses in London, Mr. Scott had endeavoured, and,

as he thought, with complete success, to avoid this fault in the windows.

The Master of University defended the classical, or rather Palladian style, for which he claimed a place among our buildings, as possessed of a beauty and solid grandeur of its own, and affording contrast and variety.

Mr. Codrington said that he had ceased to allow excellence in nothing but Gothic Architecture, and in the Decorated, among Gothic styles. He saw much beauty in the classical buildings, and was not sure that he should prefer to build in Decorated. But thinking that what was wanted was an English living Architecture, he thought it was a duty to use that out of which such a style was most likely to rise, and that he believed to be the Decorated Gothic.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE Autumn Meeting of this society was held on October 15. The Rev. Lord Alwyne Compton was in the chair.

Three excellent rubbings were exhibited of recent monumental brasses—a tablet to Sir Robert William Newman, in Maidenhead church, Devon; and of crosses on the tombs of Mrs. Harriet Dixon, in Stanstead Church, Sussex; and Dr. Goodenough, Dean of Wells, in Wells cathedral; also the design of the memorial window in Brington church, to the late Rev. H. Rose, executed by Mr. G. Hedgeland. Drawings of ancient Irish pavement crosses were shown by Lord Alwyne Compton, principally from Kilkenny and Tipperary. The drawings included elevations of the Training Schools erecting at Peterborough; plans and elevations illustrating the churches of Stoke Albany, S. John's, Stamford; Collyweston, Stilton and Barholm; also plans and elevations of the church and Dissenting chapels for Stony Stratford cemetery, by Mr. E. F. Law, and of nine new cottages, at Towcester, built for T. Ridgeway, Esq., &c. There were carvings in wood from Mrs. Clarke; illuminated texts in zinc, &c.

The chairman in opening the proceedings mentioned that since their last meeting in that room, a Photographic Society had been formed in connection with the Architectural Society, and that was their first united meeting. The result had been the production of the many beautiful photographs exhibited; and he thought they must all wish the society success. The Spring Meeting of the Architectural Society had been held in conjunction with other societies at S. Alban's, when interesting papers were read on the Abbey, by Mr. Scott, and by Mr. Poole on colour in building materials.

The chairman then called on the Rev. T. James, one of their secretaries, to read the Annual Report.

“There is nothing in the proceedings of the past year of the Architectural Society of this Archdeaconry to modify the usual con-

gratulatory tone of our report; nor yet has the year been marked by any extraordinary occurrence beyond the common routine of the society's labours and results.

"The work of church-restoration and building goes on steadily, undertaken in a still more careful spirit, and with a fuller appreciation of true principles, than it was possible to observe in the first gush of zealous revival after so many years of indifference and torpor. To combine the reverence for what is old with the requirements of the present hour is a difficult problem in other matters besides architecture; but it is this very difficulty which ennobles the art, tries the metal of the artist, and calls for the studies and exertions of societies such as ours. After all, however, our old churches are, on the whole, excellently capable of adaptation to our reformed ritual—perhaps a low, instead of a high, chancel screen being the main alteration required. The late instances of restoration in this archdeaconry prove this; and so great is the satisfaction given to all parties by the now acknowledged mode of arrangement, that, in every instance where our society has been concerned, the restoration of one church has invariably led to the restoration of another in its neighbourhood; so that we may hope in time not to have a dilapidated house of prayer remaining in the county.

"One great evil which both builders and restorers of churches have to guard against is what is called 'accommodation'—the attempt to crowd the greatest number of people into the given space. Two motives lead to this; first, the laudable one of providing room for all who may possibly attend; the second, less commendable, the desire to obtain the largest amount of money-grant from the Church Building Societies. The result is to fill every corner, however inconvenient, with fixed benches, to narrow the passages (the width of which, especially the central one, gives such dignity to the building); and, worst of all, by narrowing the seats, to make throughout the church a hundred bad sittings instead of ninety good ones, and altogether to prevent kneeling in public worship.

"There are churches in this town and neighbourhood fitted up before this point was understood, which almost debar the worshipper from repose of mind or reverence of body, and which it would be well to re-seat entirely anew, with a sacrifice of one-tenth of the present 'accommodation.'

"The Church Building Societies which give grants according to the number of sittings are mainly responsible for this evil. If they would make the grant for new churches rather dependent on the ground-area, and, in old churches, on the better arrangement, architects and churchwardens would not be driven to the shifts which now disfigure our churches, and which discompose the whole congregation, without really adding to its number.

"In new churches the whole area need not then be necessarily filled with seats at first, but they might be added as the congregation increased; and thus some of the first expense would be saved, and the congregation really *gathered together*, instead of the scattered *segregation*, which in a new district church so often strikes us with feelings of formalism and coldness.

“To open this question with other architectural and church building societies, a sub-committee has been appointed this year, and it seems one of those points of practical benefit which it is especially the duty of such societies as ours to sift and consider.

“Another practical question, in which we have often expressed a deep interest—the improvement of the dwellings of the agricultural labourer—has not, I regret to say, met with that attention which it may fairly claim.

“Twice has our sub-committee, appointed to consider this matter, communicated with the Agricultural Society of this county without meeting with the slightest encouragement. To the last application, indeed, no answer whatever was returned, and it seemed impertinent to attempt to reopen the correspondence; but I cannot but think that, by the co-operation of members of the two societies a joint committee could be formed, which might offer very useful suggestions to proprietors anxious to provide decent houses for their labourers, and might stimulate others to a duty, on the imperativeness of which, speaking here officially, I hardly dare express my own strong opinion. Our proposition was to offer in the first place a premium for the best design for a labourer's cottage, suited to this county; I cannot think why the Agricultural Society should be deaf to such an appeal. For though many landlords are nobly doing their duty in this matter, it was only the other day that I saw some cottages built with the best motives, and apparently without regard to expense, which had almost every particular fault condemned in a paper read before this society six years ago. Our own influence in such a matter would be comparatively small, and if we were to put out plans of our own, we should be probably only suspected of architectural hobbies and unpractical dilettanteism; but could a society, one of whose prominent objects is the bettering the labourer's condition, be induced to combine with us, we should soon see as much improvement in our cottages as in our churches; and the old county motto of ‘Squires and spires’ would revive in most happy combination. Meanwhile I cannot do better than refer to the last plans published in the Royal Agricultural Society's Journal, as among the best I know, and infinitely superior to very bad designs formerly published in the same journal some six years ago.

“I will now briefly enumerate the architectural works in which our society has been interested during the past year.

“The church of Stanwick, the plans for which, by Mr. Slater, were exhibited here last year, has just been completed, and opened to the great satisfaction of all concerned. No one will be more ready than the rector to acknowledge the munificence and exertion of the churchwardens in this work. Seldom has a like sum of money been so well expended. The opening of the very unique tower, with its singular western windows, is the crowning point, architecturally, of this good work. In the description of the church published by the society, just ten years ago, occurs the following passage:—‘We trust that some future description of this church may record the restoration of the roof and the emancipation of the tower-arch from galleries and par-

titions.' It is seldom that such a wish is so quickly and happily realized. Yet, perhaps, in our neighbourhood, I should hardly say 'seldom,' for in the same work, in reference to the church of Winwick it is said:— 'The east window sadly destroys the character of the whole church. The chancel invites, and could amply repay, restoration; and this church would stand high among small village churches if the tower-arch and the north transept were thrown open, and open seats, after the pattern already on the spot, were made to replace several pews.' All this, too, has now been done. The chancel was, some three years ago, restored by the rector, and the nave and transepts have now been renovated and refitted throughout, under the superintendence of Mr. E. F. Law. The whole of the seats are open, and of oak, and the pattern of the ancient seats and roof has been followed. During the work some traces of figures in distemper painting, probably of the fifteenth century, were found upon the walls. The Doom, or Day of Judgment, was painted with its usual grotesqueness, in its usual position, over the chancel arch. On the north wall of the nave was the head of some royal personage, but the drawing was more than commonly coarse. These subjects often gain a more than due importance by being called Frescoes. Such they are not, i.e., their colours are not embodied in the plaster, but merely surface-painted in distemper washes, the outline of the figures being drawn in black or red. Those at Winwick were too much decayed to be worth copying, and are, I suppose, now destroyed.

"The church of Preston, in the Rutland district of the archdeaconry, has just been thoroughly restored and renovated, at the sole expense of the rector. The seats are open, of oak, with carved standards. The tower-arch has been opened, the piers and walls denuded of white-wash and plaster, and a painted window, by Ward, inserted in the west end. Other improvements have been carried out, and more are contemplated.

"In smaller works the committee has advised upon a new vestry at Stoke Bruerne, the restoration of the north aisle of Stoke Albany, and alterations in the chancel of Kettering. The drawings for Stoke Albany, by Mr. Slater, are only exhibited for the first time to-day, and have not yet been examined by the committee. They are planned, I believe, with reference to the whole church, but one part only—the north aisle—is now proposed to be taken in hand. There is in the church some very valuable fourteenth century screen work, which, it is to be hoped, in any alteration, will be carefully preserved. Improvements in the rearrangement of the seats are also in progress at Lamport and Great Oakley.

"Our committee has been consulted on neighbouring churches, though beyond the archdeaconry. Of these, S. John's, at Stamford, has just been re-seated, under the direction of Mr. Browning, and the wood work is among the best and handsomest of any restored church I have seen. The amount and variety of carving is very remarkable, while the pavement has had, in part, the benefit of the valuable knowledge of our noble chairman. Here two very fine painted windows, the east and west, have been executed by Mr. Oliphant, of London.

They are both in that later style of art which carries the subject through the mullions, though in the east window this has been so skilfully treated as scarcely, in any instance, to cut through a figure. The subjects of the west windows, the Entombment and Resurrection, forbade a like treatment, and skilful as is the drawing, and brilliant the colours of the artist, it may, I think, be more than doubted, with all deference to high authority, whether the large pictorial style is the one best suited for the coloured windows of our churches. It seems to me to be inevitably wanting in the repose and 'godly quietness' which the older style possesses. In the same style, is the memorial window to our late secretary, Mr. Rose, in Brington church, by Mr. Hedgeland, and now that we have in this neighbourhood windows of this description by various artists—at Lamport, at Rockingham, at S. John's, and S. Martin's, Stamford, and at Brington—it will be well for any members who contemplate the insertion of painted glass, to examine these specimens before they decide upon adopting a style which, notwithstanding its fashionable authority, seems hardly at home within the mullions of a Gothic window.

"The chancel of North Kilworth church has been rescued from a most base and incongruous condition by the present rector, and a good high-pitched roof, very judiciously illuminated with colour, a new east window, chancel door and pavement, have been executed under Mr. Clarke, of London; old square pews in the chancel have been replaced by open benches, properly ranged, and the pulpit and prayer-desk greatly improved. Here, also, a memorial east window, with the Crucifixion for its subject, has been inserted by Mr. Holland. It can hardly be but that the parish will shortly follow in the rest of the church the good example set them in the chancel.

"Among the subjects of more remote interest brought before our committee none met with greater attention than a letter from the newly-appointed chaplain at Constantinople, requesting our opinion on the style and treatment we should recommend for the church about to be erected at Pera in memory of those who fell in the late war. It is probably known to most of you that upwards of £20,000 has been contributed for this purpose, and that a committee, in every way to be relied upon, has been appointed to adjudge on the plans in a competition open to all the world. It is satisfactory to your committee that the advice they tendered as to the style of the church, viz. that it should be distinctively of Anglican character, modified by the requirements of a southern climate, is identical with the terms of competition published by the Memorial Church Committee.

"We have always been most anxious that it should not be supposed that our architectural interests are confined to churches. This year plans for schools for S. Peter's, in this town, by Mr. Law, and for Castle Ashby, by Mr. Street, have been approved by the committee, and both assert boldly that artistic character which every school-room ought to exhibit, and without which I am glad to find the Privy Council now refuse their aid.

"In a somewhat less degree the parsonage is also bound to manifest its characteristic type. The plans for East Haddon, by Mr. Slater,

and for Lowick, by Mr. Browning, submitted for our inspection, fully carry out this view; but this is a subject which I hope may be more fully dwelt upon in the paper which Sir Henry Dryden has been good enough to prepare for this meeting.

“It is a cheering sign to us that the cathedral city, which should be the very heart of the diocese, welling up and distributing its streams of life and vigour through every parish of the whole see, has exhibited during the past year more than its ordinary amount of architectural progress. The church, the plans of which, by Mr. Ellis, were shown at the last meeting, has now been consecrated and opened, and the good effect of the unusual character of the clerestory windows, and the position of the tower, fully justify the approbation given to them by your committee, against many serious doubts that were not unreasonably entertained.

“The painting of the eastern part of the choir roof is still in progress, and on the completion of this Mr. Scott proposes to take in hand the substantial repairs of part of the north aisle of the nave, and thus to proceed, in alternate years with decorative work and material restoration. The first stone of the proposed training school has also been laid at Peterborough. The plans for this building by Mr. Scott, which are exhibited here to-day, have been submitted to a joint committee of the Educational Society and of our own.

“The attention of the society has been called to the subject of furnishing a better class of sepulchral memorials than those usually supplied by gravers and masons. It has been proposed that the various architectural societies should combine in issuing a cheap manual of Christian monuments; till this or some similar plan is adopted, the want which the institution of new cemeteries now imperatively forces upon us, will remain unsupplied. A collection of models, books, and drawings has been made to-day which may lead members to turn their attention to the subject, and assist the committee in carrying out their wishes. The old tombstones supply most beautiful examples, and I have just been informed that some very excellent patterns have been lately discovered on the site of the priory of Shoseley.

“I must call the especial notice of artist members, or of those who possess stray prints of architectural or archæological interest, to the large scrap-book, laid on the table this day, for the preservation of illustrations of the parishes of this archdeaconry, and in which book a space, according to its interest, has been assigned to every parish. For the illustrations already contributed, we are mainly indebted to Mr. Poolc, whose hand is no less free in giving than in executing his pictures.

“Connected with this book, as one of our best hopes in seeing it filled, is the union which we have formed, and this day inaugurated, with the Photographic Society of Northampton.

“The press of matter before us to-day compels me to limit my report within those bounds which you are generally kind enough to allow me to trespass. I should otherwise willingly have said something of the progress and prospects of architecture generally, in England. The success of Mr. Clutton (who kindly last year sent us the plans of his

new school at Stamford), in the competition for a new cathedral at Lille, in France, open to all Europe, following upon Mr. Scott's success in two equally world-wide competitions, is a decisive proof of the superiority of English Pointed architecture. I wish I could think that the art in England had universally gained as high a position. But the failures of many of our great public works will not allow this conclusion. I will only mention one glaring example. We have heard a great deal, and we ought to hear, of architectural fitness, of the character of the building at once indicating, or at least suggesting, the use to which it is designed. No matter what the style, no real work of art can dispense with this condition. What then shall we say to the new Wellington College, which, as a memorial building should have exhibited a high artistic character, having for its two wings a hospital and a chapel—identical in every line and window, doors, string-courses, in fact, stone for stone, and timber for timber! When we think of the two different purposes of the interiors—the one a large area for the worship of God—the other cut up into an endless series of stories, wards, and passages—we shall hardly consider that architectural appropriateness has been much studied in the nineteenth century."

The accounts showed that the expenditure of the society during the past year had amounted to £81, leaving a balance in hand of £21. The receipts during the year had amounted to £72.

Mr. James said it was proposed to re-elect the whole of the officers of the society for the ensuing year, with the addition of the Rev. N. P. Lightfoot to the secretaries, in the place of his brother, the Rev. Dr. Lightfoot, whose removal prevented his continuing the office.

The Rev. W. W. Law then read the report of the Photographic Society.

M. H. Bloxam, Esq., next read a paper on a Greek helmet, found in 1854, in the River Tigris, near the track of the retreat of the ten thousand Greeks.

Sir Henry Dryden, Bart., previous to reading the next paper, called attention to an ancient bell brought from Adstone. It was formed of a flat sheet of metal, bent, not round, but in an oblong square form, about twelve inches in length, tapering off roof-like to the top. The meeting edges were riveted, and it had been dipped in bell-metal. Sir Henry described it as similar in shape to S. Patrick's bell at Dublin, and showed its likeness to three drawings of similar bells in existence. In the village from whence he had it, it was called a low-bell, and stated to have been used for calling cattle together. A similar bell, at a farm-house elsewhere, was used as an alarm-bell. He suspected it was not of so ancient a date as those shown in the drawings, and he should be glad if any one who was able would give him some information about such bells.

Sir Henry Dryden then read his paper on the parsonage at Eydon, and parsonages generally.

The following is a brief outline of the paper:—

Sir Henry commenced by stating that buildings should have a distinctive character. He then proceeded to speak of parsonage houses, that of Eydon in particular. A rector may suit his own taste in his

furniture, but with regard to his house he should suit its style to its purpose. The house at Eydon, if tested by any style, fails, and is not even pictorially good. There exists in Northamptonshire a style of domestic architecture, dating from about 1580 to 1750, with some slight changes in it, applicable to such buildings. He then referred to illustrations of many characteristics, existing in plans, roofs, copings, mullions, dormers, chimneys, &c., &c. Such an opportunity for a really good building as the site of the present house at Eydon, and other circumstances connected with it presented, is rarely found. He then went on to specify some of the failings of the house in question. He said the house should have been raised on a small terrace. The porch he described as faulty theoretically—the gable most projected having no opening in it, yet, from its position, it must be regarded as the most important of the two gables. The eaves are poor, and want gable-coping. The porch is faulty, and probably cannot be altered. The gables, if projected at all, should have projected much more than these. He further described the windows as flat and poor, and wanting what he called the combining member of the local style. He complained of the dormer as being ill-managed. He deprecated large valleys as liable to be troublesome in a woodland district or snowy climate, and complained of the want of ventilation under floors. The out-buildings he described as ill-contrived for country requirements, but said they could be altered easily, whereas the house could not. This he attributed to the architect being a Cockney, as he supposed, and consequently ignorant of country requirements. Many of the supposed defects are not in the original design of the architect, but were the result of the reduction of the estimate to which the plans of the architect were subjected.

The Rev. A. Empson, rector of Eydon, begged to state that at least some of the things of which the lecturer complained had been done in opposition to the wish of the architect, from a desire to lessen the expense.

An Evening Meeting was held at eight o'clock, Sir Henry Dryden in the chair.

The Rev. Abner Brown read a paper on "Church Bells and Belfries." Commencing with the origin of the term "belfry," the Rev. gentleman said that its history and even name might be traced back to legendary and mythological periods. The word appeared variously in mediæval writings, all the names being referable to two distinct origins, viz., "Belfreid" and "Belfragium." Belfragium was not a classical word, yet the idea was purely classic, answering to the moveable towers of the Latins and Greeks, both of which were in successive stories, each smaller than the one below, so as to give the stability of a pyramid, and each story having a window, from which a draw-bridge platform might be thrown out. The use of the bell in the middle ages was next shown. Remarking that the earliest Christian bell towers appeared to be the Round Towers of Ireland, Mr. Brown gave an interesting historical notice of belfries, illustrated by numerous quotations.

The construction of belfries, and the method of hanging and ringing bells in different countries, next engaged his attention : some very practical remarks being made upon the injury often caused to church towers and spires by ill-formed bell-frames. In a bell-tower, the ends of the timber forming the bottom-frame of the cage, should rest on heavy stone corbels, coming inwards from its walls, or, better still, should lie at a dead level on heavy stones so built into the walls as to leave holes above them, in which the ends of the beams might lie without touching the sides, end, or top of the hole, and only resting their weight on the bottom of it, and so pressing only downwards, and throwing the whole vibration only downwards to the ground. The Rev. gentleman next spoke of the composition of English bell-metal, and mentioned that, at the destruction of bells at the Reformation, the metal was sent abroad for casting cannons. The destruction of bells at that time must have been very great. A similar destruction of bells took place in France at the Revolution, the metal being cast into cannon. After indulging in brief speculation as to the origin of change-ringing and peal-ringing, &c., he came to that which more nearly concerns the present generation, viz, bells and bell-ringing, as parts of God's House of Worship.

“ Why should not the church bells be treated reverentially as the organs are ? They are equally given for religious and sacred objects, and should be kept for those only. One fundamental principle of the Church of God from the earliest times, whether Patriarchal, Jewish, or Christian, has been, that whatever is dedicated to the service and worship of God should be considered as hallowed—should be kept sacred for that purpose, and be separated from secular uses and objects. And, therefore, should not church bells be so viewed and dealt with ? They are not playthings for mere amusement ; they are not instruments by which money may be made, or drinking indulged in. Yet, surely there are few parishes in which the view of the church bells is not very much akin to this, which all will acknowledge it ought not to be.

“ We are told to rejoice with them that do rejoice, and weep with them that weep ; and, also, that if one member suffer, all the other members suffer with it (whether consciously or not.) Hence church bells have ever been used, not only for purposes connected with worship, but also for occasions of peculiar joy or sorrow, such as can properly be recognised and celebrated, or sympathised in and mourned over, either by the Church at large, or by the parish.

“ Another principle of the Church connected with the church bells is, that they should be under the control and responsibility of the minister. The Jewish Church polity recognised this (Numbers x. 8,) and the early Christian Church entrusted them to the minister, and to those only who were ordained to at least the preliminary and preparatory step in ordination. Hence the ringers should be a fixed set of men, appointed by or with the full sanction of the Clergyman, and responsible to him for the due performance of their office : and the bells should never be rung without the concurrence and sanction of the Clergyman. Ringers must be made aware that the bells are not to be rung for amusement, but for the service and interests of religion ; that ringers are

substitutes for the Clergyman himself, who is primarily responsible for the sacred use of the bells; that promiscuous ringing is wrong; and that persons who don't belong to the Church, or who neglect public worship, or whose habits and conduct are evil or unsuitable, ought never to be continued as ringers.

"Another principle may be gathered from the ancient construction of belfries, and from the consequences which seem to have resulted from—or perhaps to have caused—the gradual alteration in belfries in later times. The old belfry ringing-stand, was on the level of the rest of the church, and open to it. The ringers were thus part of the congregation, and under their eye. But the ringing-chamber became separated from the church by a partition, and then was raised a story higher than the church floor, and latterly has been raised aloft in the tower. Now, it is well that the bells should be high, so as to throw the sound well out above the church roof, but why detach the ringers, so as to form no part of the congregation? Hence, too often the ringers slip away unseen, and think they have nothing to do with worship. And hence, how often is the bell chamber a scene of drinking, idling, loud talking, quarrelling, and even swearing. Yet the belfry, even if closed out, is a part of the sacred edifice, and the Ecclesiastical law against brawling in church would equally punish those who did so in the belfry. But were the bell-floor open to the church, and the ringers thus standing under the eye of the assembling congregation, all would come gradually to feel the impropriety of misconduct or loud talking in it. Let, therefore, the ringers be showed that they should always behave so that they need not be ashamed, were they suddenly placed before the Clergyman in his desk and the congregation in their pews, ready to begin public worship. The silence, and decent, reverential conduct of the ringers, even in the bell-chamber, is no small point in our efforts to restore the bells to a proper religious use in connection with the House of God.

"A fourth principle, resulting from the church bells being intended for God's service, and the ringers being the public servants of God's sanctuary for their own special office, is that the congregation and every individual in it, whether high or low, rich or poor, young or old, is entitled to their best services, and not one more than another. If it be proper to ring at weddings and toll at deaths and funerals, the length of time and character of the ringing should be in every case exactly what the Church requires, and neither more nor less. It ought to be the same for pauper as for landowner; except where anyone holds an official position, or is a special benefactor, not to the ringers, but to the cause of the Church and religion in the place. But is it so arranged in parishes? One wedding has a whole day's ringing; another has none. One knell is tolled for an hour; another for ten minutes. Why? Because in one case the ringers or sextons have a large gratuity to be spent in beer, and in the other they have little or none. The bells are thus only viewed and used as means of getting beer or money, and not as dedicated to the service of God and the promoting of true religion. It is not thus with public worship—why should it be with the subsidiary matters con-

nected with the honour of God? There needs a great alteration in such things, and the bell-ringing should not be a service bought with money by whosoever wills.

“But how are we to remedy the carelessness and error and sin which have gradually crept into the habits of bell-ringers in most parishes? How restore them to their proper connection with religion and God’s service? Men on whose daily labour depends the daily bread of themselves and their families cannot afford to give their hours without some remuneration to prevent the lessening of their proper and lawful weekly income. Neither ought we to wish them so to do. The labourer is worthy of his hire. In the ordinances of the Jewish Church, by God’s command, provision was made for the humblest as well as the highest, for the hewer of wood and drawer of water as well as for the high priest. But too often the bell-ringer, though an officer of the church, is enticed to ring through the year only by the hope of a feast at Christmas, and by an occasional large fee at some weddings, given not for his proper duty, but for leaving his regular work and joining his fellow-ringers to spend the fee at a public-house. Hence too often the chiming or ringing for church is deemed no part of the ringer’s duty, whereas it is the chief and most important part to which all the other parts should be subsidiary. Cannot some arrangement be made by which the bell-ringers should receive some fixed salary, paid quarterly, and be bound to ring or chime for church, and so ring exactly alike for each wedding, or for each death and funeral, irrespective of the station of the persons for whom they ring? Whatever fees are received for weddings might be paid to one whom the rest shall choose as their foreman, and be reckoned as part of the salary.

“A belfry-book, a table of rules and forfeits, and a table of the times and proper lengths of each ringing, should hang up in the belfry; and one fine should always be (against some one properly appointed to the charge) for not having the belfry and bell-chamber and ringing-loft clean and respectable.”

A Paper on Improvements in hanging Church Bells, by W. Lewis Baker, C.E., was read by his brother, and illustrated by full size drawings of the tenor bell in the parish of Raunds. Mr. Baker stated that his brother had taken out a patent for his improvements; that he was honoured with a prize medal at the Paris Exhibition last year; that his patent had been the subject of several papers and debates at the Institution of British Architects last year and this. A peal of six bells, of which the tenor weighs a ton, would cost, at a moderate estimate, £650. The object of his brother’s patent was to make bells more durable, by preventing the wear and tear by the clapper in one place, by a contrivance to turn round the body of the bell, while the clapper remained as it was. New places would thus be presented for the clapper to strike upon, and if this were now and then done, the sound-bow would be worn, not in two points, as now, but equally all round, and the bell, having no pretence to crack in one place more than another, would last one thousand, just as likely as one hundred years. Mr. Baker then went into technical details to show how this was to be done, illustrating his remarks by the drawings referred to, and by a

model beam from which bells are suspended. Mr. Baker's next idea was to improve the working gear of bells, so as to lessen friction and make them work easier. That he effected by using metal where wood was now used [again explained by reference to model]. The advantages of Mr. Baker's plan for turning bells were strongly insisted upon, and the evils of the old "quartering" system exposed. The peal of bells at Raunds was, the speaker said, thus sacrificed, and when its sweet voice would again be awakened, was doubtful. He exhibited a piece of metal cut from the Raunds tenor bell. It was so hard that ordinary chisels, saws or files for metal would not touch its surface, and it was at last separated by powerful drilling machinery, heavily weighted. The composition of the metal fully accounted for its beautiful tone. The speaker next mentioned that the substance of Mr. Baker's plan had been used for the Westminster great bell by Mr. Denison, Q.C., without leave and without acknowledgment. He accused Mr. Denison of infringing his brother's patent, and then quietly advising him not to spend his money in a prosecution for trespass. At considerable length he proceeded to point out the trespass, and lamenting that his brother's means prevented him seeking compensation from the law, appealed to the public for a decision. A few remarks upon the preservation of bell towers concluded the paper.

The Rev. T. James proposed the thanks of the meeting to Mr. Baker for his interesting paper.

W. T. Maunsell, Esq., seconded the proposition with pleasure. He hoped, however, that the public would not condemn Mr. Denison unheard. Mr. Denison had devoted many years to the subject of bell-hanging, he was a high-minded, upright man, incapable he (Mr. Maunsell) was sure of doing what was attributed to him, and he hoped the public would suspend their decision until they had had an opportunity of hearing both sides and judging for themselves.

LINCOLN DIOCESAN ARCHITECTURAL SOCIETY.

THE Autumnal Meeting of this association was held this season at Mansfield, on the 23rd and 24th of September.

The Duke of Newcastle, in taking the chair, said, that as this was the first occasion on which the Lincoln Diocesan Architectural Society had met in that town, it might be necessary for him to make a few observations before calling upon the secretary to read the report. That society had originated with some gentlemen in Lincolnshire, and had for some years confined its proceedings to the town in which it took its origin—the town of Louth. But some three years ago some gentlemen had undertaken to extend the sphere of its operations, and now it was strictly diocesan. About a month ago a special meeting had been held, at which it was resolved that its future head-quarters should be at Lincoln, as the ecclesiastical centre of the diocese; and that meetings should be held at Nottingham, at Newark, &c., monthly or bi-monthly,

to extend its sphere of usefulness. He hoped, therefore, that as to-day the society was entering, as it were, upon a new sphere of usefulness, it might on future occasions boast of an augmentation in the number of its members, and that it might henceforth prove more useful than had hitherto been the case. It was not architecture in general which they wished to promote as their main and principal object, so much as ecclesiastical architecture. He would admit that England was, in this respect, an example to the world, and one which proved that the science of architecture itself had its origin in feelings of piety and devotion. In some earlier stages of the world, it had no doubt been misdirected to the worship of false gods, but nevertheless in a spirit of piety and devotion. In the gigantic temples of Egypt, the sculptured caverns of India, the dateless shrines of Peru, the more sculptured edifices of Greece and Rome, architecture had found its greatest object in works of piety and devotion. He might add to those the enormous pyramids and mausoleums to be found in many of the countries to which he had alluded. He might have gone back, in these few observations, not only to the pyramids of Egypt, but the earlier Indian pyramids, as associated with what might to-day be called the cultivation of our own natural style of architecture, though called the "Gothic" architecture,—or by some the "Pointed" style,—but in common parlance the Gothic, although that term was given it as a term of opprobrium and as such was it recognised for a long time, and with it, as such, he would not quarrel, but would claim for it the title of "native," for it had grown with the growth of our religion, and become engrafted on the soil by the taste of the inhabitants. At the same time he could not underrate the architecture of S. Paul's, and of many structures of minor degree in this country, although the buildings which attracted the attention, and of themselves aroused the feelings, were all of this other native style of architecture. Greatly as he admired, when he visited it, the great church of S. Peter's at Rome, never were his feelings raised to such a pitch in any church as when he had visited the magnificent and spacious Gothic cathedral church of Seville, in Spain. Some considered the Gothic or Pointed architecture to have been destroyed at the Reformation; and, perhaps, that feeling had prevailed against its resuscitation in this country. But it was entirely an error. The fact was, that the Reformation and the church architecture which succeeded the Gothic, had been nearly concurrent in point of time; and he believed that the abandonment of the Pointed style of architecture had begun a little before the Reformation in this country, and we had actually borrowed from Italy itself that which in the time of Henry VIII. was substituted for it in this country. He would go so far as to say that, but for the Reformation, that style would have perished at an earlier date. The Elizabethan Gothic style of architecture became altogether absorbed in what may be called the Italian style in this country. The graceful Elizabethan was destroyed in the reigns of William and Anne, and all the beautiful churches in this country became in the first instance *Italicised*, and later, in an equal degree, *Hollandised*. It would be difficult to assign the precise period at which the old characteristic architecture was restored. We could hardly say that Gothic architec-

ture, however, was again in vogue, when discussed in the writings of Langley, patronised by Horace Walpole, criticised by every architect of the day, and laughed at all over England. He feared that by those influences the restoration had been retarded, and it was only from recent times, indeed, that this restoration could be dated. The fact had continued painfully obvious to all lovers of architecture, that from this neglect the existing fabrics of our churches had been begun, continued, and ended, in the same feelings of neglect for the spiritual wants of the population of this country. The revival of taste in church architecture, the revival of the beautiful and restored fabrics of our churches, and the revival of a desire for a greater extension of the means of public worship for the poor of this country had all begun, extended, continued, and increased together. He had made the observation lately in some other part of this country, but would now repeat it, that he was confident that, in church extension, it was an absolute duty to study certain external architectural ornaments and beauties; not merely because the doing so would be a pious work, for we could not say that our work was worthy of the God we worship—that could not be—but also because it was performing a duty, and promoting the object we had in view, as he felt sure it would be promoted more by erecting such fabrics as in former times, than by placing before the worshipper unseemly buildings and disagreeable effects in church architecture. This feeling was extending itself everywhere, and had extended itself even into those districts which were the last to learn. Even in the Government department, the Admiralty had confided to one who had done so much for the improvement of the Gothic architecture of this country—Mr. Scott—the erection of two churches building for the Admiralty; and they must be all sure that the style *he* would adopt would be satisfactory, instead of the buildings which *he* (the Duke of Newcastle) had visited at Portsmouth and elsewhere only with feelings of pain and disgrace. Societies such as the present were at once an index to the change, and an argument for the improvements that were taking place; and he was confident that no architect would object to submit his plans to societies such as these. On the contrary, they would properly consider that they should derive great assistance from the members in the objects which they endeavoured to accomplish. He might explain in a few words that it was first the duty of the society to promote and popularise ecclesiastical architecture by its meetings, its conversations, by books, drawings, and the exhibition of objects of interest. Ecclesiastical architecture was not confined in the interest it excited to the few assembled in that room, but this godly feeling existed over the country and population. Another important duty of such societies consisted in the excellent example which they set to all. In all buildings of an important class, architecture promoted improvement; not merely as respected ecclesiastical buildings, but many others, such as old farm-houses and manor-houses—wherever such relics were found, the society was the means of saving them from destruction. A third duty of such societies was to watch the church restorers. They would be departing from their duty, which required that they should not be too mealy-mouthed, if they were too slow to complain of every badly-

restored church, without caring what style it was restored in, provided the man who restored it had good intentions. They might depend upon it that this was one of the great objects of their society—one great part of their imposed duties. They would, therefore, watch, and though they might have no right to interfere, their advice and assistance, when asked, would no doubt be instrumental in saving a great deal of mischief. Next, they were to keep similar watch over church builders; not that this was quite so necessary, because the important offices of the professional architect rendered it less so; or, at least, in a less degree than twenty years ago. And lastly, it was not a less important object of such societies to promote the science of, and taste for, architecture generally; not merely the architecture of public buildings, but extending their attention to the domestic architecture of the cottage as distinctly as to that of churches. This was not merely of great importance to the cottager, by affording a superior accommodation, contributing to decency and a proper mode of life; but tasteful designs—not too expensive, for their example would not be followed—promoted habits of cleanliness and comfort amongst the labouring population. They ought not to believe that, because they had received a higher education, and lived in greater luxury and comfort, that the poor were behind them in appreciation of the beautiful. With these general observations on the duties of societies such as these, he should conclude, by expressing the hope that this society, now entering on a new and extended field, would ably carry out the objects for which it was associated.

The Rev. G. Hunt Smyttan, of Hawksworth, then read the report.

The Rev. J. F. Dimock, of Southwell, then read the first paper on “Old Churches and Old Records.”

George Gordon Place, Esq., then read a paper on the “Ecclesiology of the Neighbourhood of Mansfield.”

EVENING MEETING.—Shortly after eight, p.m., his Grace the Duke of Newcastle, Col. Wildman, Sir Charles Anderson, the Secretaries, Committee, and other office-bearers of the Society present, re-entered the town hall, which was now much more densely filled than in the morning, but obviously with a very different audience, and intermingling with the chief residents of the town, a large body of the working classes. His Grace having taken the chair, amidst much approbation, at once rose and said that he had just entered the hall expecting that, although invitations had been sent out to the members of the Mansfield Mechanics' Institution to attend that evening, yet that the wetness of the evening and other causes would in all probability conjoin to present before him the same set of faces he had seen at one o'clock, and that, therefore, he should have nothing to do but at once proceed to business. Seeing, however, so many new faces, and of a class in which he took a very deep interest,—they would forgive him if he addressed to them a few words before calling for the paper which was to be read to them by Mr. Smyttan. At the morning meeting he had explained what the objects of the Society were and what they were not; and he should so far again repeat that they con-

sisted not so much in extending the erection of churches within the diocese, as in seeing that the character of those erected were consistent with the objects to which they were devoted—the worship of Almighty God, and the improvement of the minds, intelligences, and feelings of those invited to frequent them. It had been his good fortune for one or two years to be present on more than one occasion of the opening of new churches, and their dedication to the worship of God: and it had been with high delight and gratification that he had witnessed on these occasions the numerous concourse of the working classes, who had united with the rest of the community in feelings of devotion and of thankfulness for the opportunities of worship. Within these few weeks, in that town (Mansfield) he had been present at the opening of a new church, crowded almost to suffocation, and a considerable proportion of the congregation were working people of that town, who, by their tone and manner on that day, had evinced great interest in the donation of a new church to that community. The objects of the Society, then, were not to build churches, but to endeavour to provide that when erected they should be of the character he had attempted to describe. The noble duke dwelt strongly and expressed himself most sympathetically on the influence of the new church in Mansfield and the cause of the working man, and elicited throughout the strongest approbation from the audience.

The Rev. G. Hunt Smyttan, of Hawkesthorn, honorary Secretary, then read his paper “On the Suggestiveness of Gothic Architecture,” lamenting the inattention paid in many instances to the meaning and intent of our churches (which in all their several component parts he incidentally explained) and inveighing severely against the difficulties experienced in gaining admission to the interiors of our churches for the purposes of study; but, nevertheless, conducting the audience within, going over the sacred edifice and eliciting its symbolism in a popular style of impassioned eloquence, relieved by poetical quotation, and admirably suited for popular repetition, as, indeed, we believe it really to be the reverend and learned gentleman’s intention to repeat this attractive paper in various towns, and to appropriate the proceeds towards church restorations. Mr. Smyttan accompanied his references to the well-known details of the Gothic style with pregnant allusions to their meaning, which were caught up and re-echoed at intervals by the intelligent audience.

NEW CHURCHES.

S. Mary, S. Marychurch, Devon.—When the rebuilding of this church has been completed, it will unquestionably be one of the most noticeable achievements of modern ecclesiology, and we congratulate Mr. Hugall on his work. At present, the building in its unfinished state, wears an aspect of quaint grandeur, like a miniature of the yet unhandled Cologne, or of S. Peter’s, Leyden, with its towering chancel, its one bay of the new nave, so much broader and higher than the residuary portion of the old one, as at present to wear the form of a

transept, and its low rustic south-west tower. When the restoration is carried out, it will relapse into the more ordinary plan of a church with aisles, both to the nave and chancel, the latter under gables, the former lean-to. The chancel is of two bays with sanctuary beyond, supported upon clustered pillars of the beautiful local marble, carefully polished. The roof is groined in wood, affording a convincing argument for the superiority of this form of roofing in that material no less than in stone. The bosses and ribs are somewhat too heavy and large, a fault which is apparent from their nearness to the eye. We conclude the proportions were borrowed from a cathedral roof, thus proving how necessary it is to the architect to observe the circumstances of each locality in adapting his design. The sanctuary is spacious and raised on two steps. The east window is of five lights. Under it is an elaborate but not very successful reredos, the central panel over the altar containing a relief of Leonardo da Vinci's Last Supper, while on the side panels which reach to the ground, the Commandments are illuminated. Why in a church, where every thing else is so correct, we should see this retrogressive arrangement astonishes us. The south sanctuary window is appropriated as credence, and carries an ædicule on the sill to cover the elements—a pretty feature undoubtedly, but not necessary, and one which we should think might often give offence. To the westward of it stand the lofty and spacious sedilia, four in number. The stalls in the western bay are five in number on each side, with subsellæ. The gas standards behind are ingeniously tied by a horizontal band of brass-work, so as to form graceful pareloses. The organ is placed in the north chancel aisle, the pipes being painted blue, and powdered with golden fleurs-de-llys. But the most striking fitting is the low chancel screen, of stone panelled with shafts of local marble, and the plain surfaces filled with delicate mosaics, also of local marble, representing plants and flowers. The vesting and gates, by Mr. Hardman, are of rich brass, but the last have the cardinal mistake of bearing on one leaf a cross, which indeed looks very well while they are shut, but vanishes on their being opened. Where the central cross cannot be stationary, it had better be dispensed with. But with this abatement, we much liked the screen. The pulpit which is of stone and low, stands at the north-west angle of the nave, close to the screen. The panels are filled with embossed work in gilt metal, a cross occupying the central place. There is a reading-desk in the nave, outside the screen, besides the lectern. The one bay of the new nave has a circular clerestory, and an open roof of an ordinary type. The old nave has a cradle roof, with moulded ribs and carved bosses. It is greatly to be regretted, that this type was not adopted for the new structure. It is not only characteristic of the country, but would form a conservative link between the old and the new church. Moreover, its curvilinear outline would correspond far better with the lines of the chancel vaulting, than the angular lines of the adopted roof. The nave pavement of different coloured tiles is neat. We observe the brass of a former incumbent bearing a pastoral staff. The same episcopal emblem is found over his tomb in the churchyard. We should have thought that there was sufficient knowledge abroad to

have prevented the double repetition of such a blunder in two memorials both of them of ecclesiastical design. The chancel and its aisles contain a considerable amount of painted glass by Mr. Wailes, the east window however being only partially filled with figure subjects on a rather minute scale. On the whole however, it is a favourable specimen of that artist's work. A spacious lichgate gives access to the churchyard. We own to having approached the church with somewhat unfavourable prejudices, expecting to find it overdone, and we were consequently the more pleased with what we found. Outside there is perhaps rather a superfluity of ornament. But inside, with those abatements which we have not refrained from noticing, it is very commendable. There is a spaciousness about it, which is too frequently wanting in modern churches, while it gives its character to such ancient piles as Winchelsea church. Mr. Hugall deserves much praise for having caught that, as well as for his constructional polychrome. At present the arrangements are in a very odd state of transition: a portion of the congregation has to sit upon benches ranged across the steep incline which joins the old and the new levels; those who occupy the ancient structure having very moderate opportunities of seeing what is going on. We learn however, that the present excellent incumbent is anxious to complete the good work commenced by his zealous predecessor.

S. Mark, Torquay, Devon.—When we saw this new church by Mr. Salvin in the Meadfoot quarter of Torquay,—an early fruit of that more than questionable 'Torquay Churches' Act,—the building, so far as it had gone, was standing. Since then we have seen an account of the downfall of the tower, and consequent partial ruin of the structure. We take for granted, however, that it will be reconstructed as before, and that this description will not therefore be lost. In his design Mr. Salvin has clearly in his eye to make the most of a remarkably beautiful site by a picturesque structure. In straining after this end, he has, we fear, been rather oblivious of the special requirements of Anglican worship; for which *S. Mark's*, a cruciform building, with chancel and transepts intercepted from the nave by a remarkably solid lantern, will, we feel sure, not prove itself the best adapted. This lantern was supported to the west by piers, to the east on responds. (How far may this construction have helped the downfall?) The chancel is not of much depth, and has on the south an aisle with a depressed arch; the vestry standing to the north. The east window was not up when we visited the church. A sedile window showed itself on each side. *Cui bono* such a capricious innovation? The end of each transept is lighted by a discontinuous couplet. The pillars of the nave arcade are circular, somewhat too low and thick, while the label-heads are inordinately big. Among these we discovered, if not exceedingly mistaken, the portraiture of the *καρὰ κομπούριος* earl of Lydian memory. When was his lordship canonized? We suppose that his graven image is hereafter to form a constant feature in the churches on which the *Record* smiles. The aisles have lean-to roofs, and coupled trefoil-headed windows. The west window, of three lights, Middle-Pointed, is pushed too high, almost into the gable. The belfry story of the

central tower has seven equal lancets. Altogether the church has too much the air of not having decided between being First or Middle-Pointed. The red stone with which it is built is of a very harmonious hue.

S. John the Evangelist, Cradley, Herefordshire.—This church, which is situated on one of the spurs of the Malvern range, about three miles from Great Malvern, has been built as a memorial of Mr. John Nicholl Luxmoore, son of the late Dean of S. Asaph, the sometime rector of Cradley. It is enough here to observe, that he in whose memory the church has been erected was not unworthy of such a memorial, and the inscription round the chancel-arch, "Blessed are the dead which die in the Lord," bears reference to this. The church, which is Early Middle-Pointed, consists of chancel, nave, south porch, with engaged tower and broach spire at the west end. It is built of the stone of the neighbourhood, the walls in courses hammer-dressed, and the windows and quoins rubbed. The building has a good, solid, lasting look, and the colour of the stone is particularly grateful. The proportions are—chancel, 26 ft. by 16 ft.; nave, 55 ft. by 22 ft.; and the spire rises to the height of 105 ft. The east window is of three lights, with geometrical tracery in the head, the centre light being unusually wide, and evidently treated so purposely for the stained glass with which it is filled. The glass was designed and executed by Mr. Preedy, of Worcester, the architect of the church. The prominent object in the centre light is the figure of our Lord upon the Cross of Glory, which also represents the Tree of Life, as described in the Apocalyptic vision. From the stem of this tree issue branches, bearing the twelve manner of fruits. Underneath the cross is seated S. John Evangelist, and on either side S. Paul, S. Mary Magdalene, Cornelius, and the Ethiopian eunuch, in exemplification of the text at the foot, "And I, if I be lifted up from the earth, will draw all men unto Me." The side-lights contain the Blessed Virgin and S. John Evangelist, under canopies, and angels playing on harps above. In the head of the window the upper and larger circle contains the Adorable Lamb, and in the two lower circles are angels with golden censers. The window is kept well up above the altar—a great point. The altar itself is of good proportions—oak, with a slab of Painswick stone; it stands on a footpace, the sanctuary being raised three steps from the chancel, and this again two steps from the nave. The chancel is fitted with stalls unreturned, and is lighted with single-light windows; that at the south-east being very broadly splayed and depressed, so as to form two sedilia; and east of these is the piscina. The pavement is of Minton's tiles. The roofs of chancel and nave are particularly good, with due constructional difference in the chancel; there is plenty of timber,—deal, simply varnished,—and it looks as if it could really do its work. It is quite cheering to see a good roof, as so many of our modern churches have such a thin, scant, consumptive appearance, that one is always expecting to hear the church cough outright. The nave is separated from the chancel by a low stone screen, and the pulpit, which is a development of the north end of this, consists of a stone slab, supported by a full-length angel springing from a plinth in the nave; the pulpit itself thus being in the chancel, to the economy of the

space in the congregational portion of the church, and being also kept duly subordinate. The windows of the nave are double, with trefoiled heads and good splays; the whole of the joints of the masonry are coloured red, with good effect. The benches are of plain design, and of course open, affording every temptation to kneel. The font, which is of Caen stone, stands on steps, forming a cross; the bowl is square, supported on four shafts, with foliage in the caps. It will be seen from this that the Sacraments have their due and proper prominence; and, indeed, all the ritual arrangements and general tone and teaching of this church are excellent, forming no small contrast with the miserable, barn-like look of the mother church, with its cast-iron east window and low slated roof without, its west gallery, high pews, great "three decker," and poor, unseen altar. The tower of the new church has single long lights in the lower stage, while the upper stage is of rubbed stone, panell'd of five, with three lancets trefoiled and pierced; the middle light double. The broach-spire is bold and good.

S. Mary, Kevelaer, Diocese of Munster, Germany.—We are indebted to the kindness of M. Reichensperger for an engraving of the new church about to be erected by M. Statz at Kevelaer in Rhenish Prussia, in the diocese of Munster, close to the borders of Holland. It is, as it seems, a noted place of pilgrimage, and a larger church was required. The one to be built is of almost cathedral dimensions, measuring 250 feet by 70 and 108 at the transept, while the tower and spire are 250 feet high. Our print gives the church from the south-west, and we can only describe what it contains—namely, the exterior of the steeple, nave and south transept. The style is Middle-Pointed. The nave is of six bays, with a lofty clerestory of two-light windows, while flying buttresses (rather heavy) denote groining. The aisle windows seem to be of three lights. The transept is of two bays, one beyond the aisle line, and has at all events no western aisle. There is an end portal, with a deeply recessed three-light window over it, standing well upon a stringcourse, which continues the roof line of the aisles round the transept, the more southern clerestory window of this transept being carried down to it with a transom. The gable has a panell'd quintuplet, and is crowned with a large crop. The crossing shows the inevitable bareness of that part of a large church, where there is neither tower nor fleche. The steeple, which stands out to the west, detached on three sides, is a bold composition,—the most successful portion of the church, we should say. The lower story, which is bounded by a string at the level of the main roof, is occupied to the west by a huge arch, deeply recessed, Tewkesbury fashion, and comprising a triple portal, surmounted by a large four-light window, with apparently bold tracery. To the south is a similar arch, but much more shallow, against which a newel staircase abuts, dying into the wall: we hardly think these fit well together. The next story has in each face a kind of screen, of three long trefoil-headed lights, set in a square panel. In the next story, which rises high above the roof-line, the tower diminishes in diameter, retaining its square form, above an open gallery, with pierced parapet. This gives room for four angle-turrets, terminating in large crocketed pinnacles. Each face of this

story has a two-light window, with a quatrefoil in the head. Above, from within a bold, traceried gallery, rises the octagonal spire: it is crocketed, and terminates in an over-large crop. Why, both here and in the apex of the south gable, is this unmeaning ornament substituted for the cross? Our engraving does not show a single external cross. Upon the whole, however, we think M. Statz deserves much praise for this steeple. He has avoided the usual error of his countrymen, frittering away mass in superfluous ornament. His tracery, too, seems nervous—not like the wire-drawn productions of M. Heideloff. Only, we should rather fear the spire not being adequate to the supporting tower.

Dicot, Berkshire.—A small and plain, but pleasing school has just been completed here, from the designs of Mr. Buckeridge, architect, of Oxford. It is constructed of beams of wood, skilfully and prettily arranged, and filled in with rough cast. The roof is of good pitch, and simple but solid construction, and is surmounted by a picturesque bell-turret. There is a small wooden porch, of creditable design.

CHURCH RESTORATIONS.

Lichfield Cathedral.—We are in hopes that the restoration of this cathedral will be carried out in accordance with the report of the committee of advice—i. e., that the choir will be properly used, and the nave devoted to congregational purposes. The absence of any variation of level at Lichfield facilitates such an arrangement. We hear that the experiment of placing the organ on the ground towards the east is to be tried: we await the result with anxiety. The opening of the choir arches has been received with universal applause.

Sherborne Minster, Dorsetshire.—Mr. Slater is, we are glad to learn, actively at work restoring the choir of this noble church, according to the plans prepared by Carpenter, thanks to Mr. Wingfield Digby's singular munificence. Only we learn that these plans will be so far improved on, that the work in hand will include the rebuilding of the Lady Chapel. When completed this restoration will be one of the greatest and most perfect yet undertaken.

S. Mary, Ticehurst, Sussex.—The restoration of this church by Mr. Slater has been brought to completion, the chancel alone having unfortunately been carried out by another hand. The building consists of west tower, with a low solid broach, clerestoried nave of four bays, and chancel with aisles or chapels, under gables, and sanctuary beyond. The old condition of the church was very lamentable, full of pews and galleries; now the area is entirely open, and furnished with low, regular seats. The prayer-desk, of pretty but simple design, stands just within the chancel-arch, looking south, with a westward lettern. The pulpit opposite, also of oak, is six sides of an octagon, on a low stone base, and entered by four steps. The old altar-rails, new varnished, are used again. A curious hagioscope has

been re-opened. The organ stands in the south chancel-aisle. The font, with its curious original flamboyant cover of wood, (hexagonal, and opening by two of its sides swinging back on a hinge,) has been placed against the second pier from the west on the south side, opposite the porch. The windows of the chancel and its aisles, of a usual Perpendicular design, have been filled with not very harmonious glass by Mr. Powell. Mr. Slater is not responsible for this. Architecturally, the most curious restoration is that of the windows of the nave clerestory, which Mr. Slater found, by indications of the springing, (for it was gutted,) to have been entirely filled with Flamboyant tracery: these have been all replaced. From similarity of detail, he is convinced that this church, and the neighbouring churches of Etchingham and Hawkhurst, in Kent, in all of which a strong Flamboyant character prevails, were by the same architect. The parvise over the porch is used as vestry, being approached by a neat staircase in the aisle. The restorer of the chancel has put on a stone coping—we forget whether it originally existed; but roofs slightly overhanging the gable, without any coping, are a local feature. The tower is open to the church, the bells being rung from the ground. It is altogether an unpretending and pleasing restoration.

S. Mary and S. Nicholas, Etchingham, Sussex.—We are glad to report that the restoration of this remarkably fine church has been undertaken in earnest. The rector, who has just completed his hundredth year, is carrying out that of the chancel, and given liberally to the nave; and although the funds are not quite made up, we trust that the entire work will be satisfactorily accomplished. The restoration is in the hands of Mr. Slater, who is proceeding with the utmost regard to the archæological value of the church. Had the preservative hand of restoration not been stretched out, we might have had soon to mourn the ruin of a singularly beautiful fabric. The north arcade of the nave leans so much, and the west end is so dilapidated, that both require rebuilding; while the condition of the roof is such, that a walking-stick was driven entirely through one of the tie-beams. We need not say that the remarkable screen, stalls, brasses, tiles, and sanctuary steps in the chancel are preserved, while a boarded oaken roof throughout will replace a frightful overflow of whitewash. Open sittings of oak will replace the miserable pews which now disfigure the nave. The effect of restoring the original length of the side chancel windows is striking, and we anticipate a similar gain from the lengthening of the west window. The curious south porch of oak is to be carefully preserved. The Bishop of Chichester has, both by word and deed, testified the peculiar interest he takes in this restoration, owing to the architectural dignity of the church.

All Saints, Warlingham, Surrey.—This humble little church, on the road from Croydon to Westerham, is to be restored, and to receive the addition of a north aisle, under the care of Mr. R. J. Withers. The design is very commendably carried out, and Mr. Withers has shown judgment in retaining the form, while improving the detail, of the little wooden belfry. The new work, though of great simplicity, shows character. We could wish that the existing external demarcation of

nave and chancel had been preserved. We hope the displaced lancet in the nave north wall may be, if possible, retained.

S. Margaret, Garvestone, Norfolk.—A correspondent furnishes some particulars of the late restoration of this church, which is one of those described in the "*Ecclesiologist's Guide to the Deaneries of Brisley, Hingham, &c.*" We are not ourselves responsible for that work, as our correspondent, misled by the name, seems to think. The works brought to light many distemper paintings, besides the wood-turret and staircase. The loft itself has disappeared since the memory of man: it was used by the singers. Remains of the screen and encaustic pavement were also discovered; and, in the shamefully-treated chancel, the sedilia were found and also niches, one on each side of the altar, retaining traces of colour and of the figures that once occupied them. The restorations, which are as yet only partial, comprise the substitution of open benches for pews, the introduction of a more appropriate pulpit, and some quarry-glass in a First-Pointed window.

Holy Trinity Collegiate Church, Edinburgh.—We are glad to hear that the reconstruction of this curious specimen of Flamboyant architecture is far from hopeless. When the railway company removed it some eight or ten years back, for the sake of additional station room, the Committee of the House of Commons, who gave them that power, accompanied it with a stipulation that the church should be rebuilt *literatim* on another site. This has been variously procrastinated. However, public attention has now been called to the question in a published letter by Mr. Adam Black, now M.P. for Edinburgh, but then the Lord Provost, to whose exertions it was due that the Committee had its attention called to the value of the building, and legislated accordingly. The church was composed of an apsidal choir (groined), aisles, and transepts, with a low saddle-back tower. The nave had never been built.

Cologne Cathedral.—We are sorry to hear that M. Zwirner is showing himself neglectful of the original details in building the north tower of Cologne Cathedral. This building had attained a height of from fifteen to twenty feet: he has demolished this work,—possibly from its being so dilapidated, that its sustentation would be dangerous to the remaining fabric; but in building the central pillar, he is following a totally different design from that contained in the original plan, so curiously preserved, and published in Boisserée's great work on the Cathedral. In the original design the newell staircase, which forms a portion of the mass, was placed angle-wise; while in M. Zwirner's pillar, (or rather pier,) it is embedded in the heart of the pile. M. Reichensperger brought the matter before the directing committee of the *Dombau-Verein*, in the form of a resolution, protesting against the proceeding. M. Zwirner, however, absented himself, and so the matter stood over till he could attend.

The adjourned meeting took place on the 18th of November, when M. Reichensperger brought forward his motion. M. Zwirner, in reply, urged considerations of symmetry as compared with the south tower, and of economy, and threw doubts upon the plan of the north tower, as he had found it, being that of the original architect. M. Reichens-

sperger, on his side, urged the danger of tampering with the productions of the ancient masters, and pressed the constitution of the cathedral committee, which called for literal conformity. After an animated debate, an amendment was carried by 23 to 10, expressing confidence in M. Zwirner, and in the ultimate "Royal decision" before which the question lay. It is not, of course, for us to say how far the spirit of bureaucracy has influenced this vote. We deeply regret such differences in a work like the completion of this magnificent church.

Bayeux Cathedral, Normandy, France.—The central tower of this cathedral (known as the Patriarch's tower, from having been built by Louis D'Harcourt, Bishop of Bayeux and Patriarch of Jerusalem,) proved to be in a dangerous condition. M. Flachat, engineer of the Western Railway of France, undertook to save it by a process similar to that employed by Mr. Cottingham at the central towers of Rochester and Armagh cathedrals, namely, bearing up in the air, by gigantic shores, till the supporting piers should be rebuilt. The Bishop of the diocese laid the first stone of the north-east pier as the commencement of the work, on the 11th of November. In his address, he spoke of the restoration of the cathedral—subsidised, of course, by the actual ruler of France,—as a matter almost of certainty. We trust that when the tower is complete and safe, one of the first things thought of will be to replace the incongruous cupola with which Bishop de Nesmond capped it in 1714, by a spire in harmony with the two fine spires of Early Gothic which distinguish the west end. Bayeux cathedral would then become the one church of France in *actual* possession of that glorious appendage, the threefold spire. We say *actual* possession, for we do not forget that e. g. not long since, S. Germain des Pres boasted them, though on a small scale, while Notre Dame de Chalons-sur-Marne claimed four—Cluny eight.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editors of the Ecclesiologist.

GENTLEMEN,—If the following points have interest for your subscribers, perhaps you may think one or all worth insertion in your Journal.

Is it worth while to make researches upon the subject of the existence of timber churches, for the purpose of transmitting the results to you for insertion?

May I ask, through your Journal, if any of your readers recollect passages confirmatory of local tradition given to me in Belgium, of the employment there, in the 14th, 15th, and 16th centuries, of English timber of large scantling, and explanatory of the term "*bois d'Irlande*," which I find in old French writers?

In designing a timber church, I find that a tie-beam or a plate must run across the end walls: consequently any triplet would be very

small. A wheel window, or a window with a heavy transom, appear my only resources; and as the adoption of either decides the style for the church, I should be glad to learn whether the latter would be most likely to secure your critical approval, as the use of the wheel would necessitate the employment of iron ties, to which I have no objection. The wheel, however, is not the idea I should myself prefer.

If the assertion, *absidal ends belonged to churches in parishes that were formed by bishops; but chancel-ends to churches in parishes that were formed by lay persons, or at all events not by the secular clergy*, be not new, I should be glad to learn where to find it, or statements as to any portion of it; and if it be not correct, to learn the objections to it.

I am, Gentlemen, your obedient servant,

J. W. PAPWORTH.

14 a, Great Marlborough Street, London,

November 13, 1856.

[We think an architect is always justified in adopting such a variation as e.g., a transom, *where there is a reason for it.*]

Brighton, Nov. 22, 1856.

SIR,—The late Mr. Carpenter's church, All Saints', Brighton, has been lately so treated, that the pages of the *Ecclesiologist* ought to contain a protest against what has been done.

It was recently determined to place an organ in the church. Unfortunately, no express provision had been made in the building for this almost necessary appendage to a town church. A huge, unsightly gallery, of capacity enough to gladden the heart of the recent *Quarterly* reviewer, has been erected for the reception of the organ.

The west end, as you may remember, contains a large Middle-Pointed window. This has been boldly ignored. Not an inch of this window is now visible internally: the gallery and organ-case, of sham Gothic design, entirely shutting out the window from view.

More than £700 has, I believe, been spent upon the gallery and organ. It would, of course, have been far better to have had a smaller instrument, and built a simple organ-chamber over the existing sacristy, with an arch opening into the chancel. The gallery is far larger than the organ, and the result is, that the choir, who have hitherto been in their proper place, now occupy the gallery.

The stall-wise seats in the chancel are now filled by all comers; or rather, I suppose, are let as pews. There can be but one opinion as to this reactionary proceeding. The seats under the gallery are made dark and gloomy; indeed, if the church ever receives stained glass, real, practical evil will be felt from the unnatural treatment of the west window.

Faithfully yours,
G. F. B.

The delay in the publication of the second part of Mr. F. T. Dollman's work on 'Ancient Domestic Architecture' has been, we understand, unavoidable: the sketches of the hospital of S. Cross, and that of S. Mary, at Chichester, having taken much more time than the

author expected. The part, however, is promised in January, and the work will then, it is hoped, be continued at regular intervals. Besides the hospitals mentioned above, Mr. Dollman purposes to illustrate the Bede House at Stamford, and Blundell's school, at Tiverton.

In reply to inquiries, we beg to state, that Mons. A. D. Busson, of 5, Arthur Street East, City, has been employed to import the cheap chairs for use in churches which have been recommended in our pages.

Mr. W. Vose Pickett sent us, at the moment of the publication of our last number, a long commentary on our few words about his theory of Iron Architecture, for which he demanded immediate and unmutilated insertion. We must decline to admit Mr. Pickett's communication, for the simple reason that, until we have seen his designs, we are absolutely in the dark as to the merits of his theory. We have offered to meet Mr. Pickett on the re-assembling of our committee after the Long Vacation, and then an interview will enable us to decide whether Mr. Pickett's claims are well founded.

We observe with satisfaction the remarks contained in the Pastoral Letter with which, according to custom, the Bishops of the United States have terminated the recent triennial session of the General Convention, in condemnation of theatrical music in churches. This document, we are glad to observe, while not directly upholding, says nothing in condemnation of the full choral service which has already been introduced across the Atlantic, and has, of course, in various quarters, been met with ignorant opposition. On the whole, the ecclesiological animus of this pastoral is in the right direction.

Church building forms the theme of one of the articles in the current *Quarterly*, handled, however, in a very feeble and unscientific manner. We are hardly able to grasp any very definite views in the writer's mind, beyond the obvious one, in which we thoroughly agree, that it is both foolish and wrong to incur debts in church building which there are no obvious means of liquidating.

We observe in a foreign paper, that 289 portraits of Popes are being executed in Mosaic, at the Vatican manufactory, for the Basilica of S. Paul before the walls, in replacement of those which the fire destroyed. Why has not this beautiful and imperishable decoration, equally applicable to churches and public buildings, been added to the art-manufactures of England?

Religious Profanity.—We observed in a recent number of the impeccable *Univers*, a puffing advertisement of a money lottery to be drawn on the 8th of December (the Feast, be it noted, of the Immaculate Conception) at Cahors, for the restoration of the thirteen sanctuaries of Notre Dame of Roc Amadour, "a celebrated place of pilgrimage when antiquity mounts back to the earliest days of the nascent Church." This valuable speculation offers 600,000 tickets at a franc each, with 72 prizes ranging from 80,000 to 300 francs, and a long list of agents at Paris and Toulouse. Little did the earliest days of the nascent Church dream of such associations in connection with sanctuary and pilgrimage,

except as further combined with a scourge of small cords and a den of thieves !

Vandalism in Belgium.—It is with very great regret that we learn that the barbarous idea of demolishing the most interesting Hospital of S. John at Bruges, valuable alike for its architecture and its matchless Memmlings, is not abandoned. To save this building the utmost exertions ought to be made.

We are requested to mention a most praiseworthy attempt to interest the "commercial gentlemen" of Bristol, in the restoration of S. Mary Redcliffe. "A Commercial Association" has been formed, for the purpose of raising funds from a class which is not within the influence of the existing "Canynges Society." We wish the promoters all success.

Meta would do well to procure a *flat* cover for the rude cylindrical font, about which inquiry is made. Its height from the floor must depend on the scale, &c., of the church. Probably one step would be enough in this case. The chancel should have a longitudinal bench on each side: and, in so small a sanctuary, it might be well to make the second step serve for the footpace of the altar. A mere open desk would be pulpit enough for so very small a building.

The consecration of Sir F. Ouseley's church at Tenbury, and the Lichfield Meeting of Diocesan Choirs, are interesting examples of the revived feeling in behalf of Church Music. We hear with satisfaction of the renewed meetings for practice, of the Oxford Plain Song Society.

The Ecclesiastical Embroidery Society have worked frontals, during the past year, for Perth Cathedral; S. John's, Stamford; Stretton, Herefordshire; Chailey, Sussex; Ilam, Staffordshire; Antony, Cornwall; and Yatton, Somersetshire. The Society has much in hand, and has enrolled some more workers, and has received several donations, besides annual subscriptions to the amount of fifteen guineas.

Circumstances have prevented our correspondent H. S. L. from continuing his letters on the Prayer-Book in our present number: and from replying to the criticism on his former letters which we inserted in our last.

We hope in our next to notice, at greater length than we have hitherto done, the improved funeral arrangements of Mr. Vigers, of Lower Grosvenor Place.

We regret that want of space compels us to omit the accounts of the Annual Meeting of the Worcestershire Architectural Society, and of the Lambeth Meeting of the Surrey Archaeological Society, and the Report of the Leicestershire Society.

Received :—G. F. B.; W.; G. A.; J. S. W.

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